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**Nikos Skalkottas : a bibliographical study and an investigation of his twelve-note compositional processes.**

Mantzourani, Evangelia

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# **Nikos Skalkottas**

## **A Biographical Study and an Investigation of his Twelve-Note Compositional Processes**

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*King's College – London*

**Dissertation submitted to the University of London**

**for the Degree of Doctor of Philosophy**

**January 1999**





***To Stephen Cottrell***  
***with gratitude***

**Cover page: Skalkottas in Athens, c.1938  
(Photograph kindly provided by Artemis Lindal)**



*As you set out for Ithaka  
wish your journey to be a long one,  
full of adventures, full of knowledge.*

*(Costas Cavafis, Ithaka)*

# ABSTRACT

This study provides a general introduction to the life and twelve-note music of the Greek composer Nikos Skalkottas. It comprises, firstly, an extensive critical biographical study of the composer, as no substantial account of his life is presently available. The main thrust of the study, however, is analytical, and concerned with Skalkottas's compositional procedures. It demonstrates that his twelve-note techniques employ a modified version of the twelve-note method which cannot be considered fully serial, albeit one which does demonstrate the basic characteristics of Schoenberg's twelve-note method. Thus, the study locates his twelve-note practice predominately within the context of Schoenberg's methods, which provide a historically and theoretically appropriate referential framework. The particular compositional processes examined include Skalkottas's use of twelve-note sets; his use of developmental motivic techniques; the means used to create integration and functional differentiation among the different sections of a piece; the existence of tonal elements within his twelve-note compositions; the analogy between 'tonal regions' and twelve-note sets as a means to delineate form; and, finally, the reinterpretation and combination of traditional formal prototypes which result in new and interesting formal structures. The latter, in particular, reveal Skalkottas's ongoing attempts to reconcile the traditional with the new harmonic language he chose as representative of his own voice. Overall, this study attempts to establish, for the first time, a coherent and detailed approach to Skalkottas's musical language, which allows him to be properly contextualised within the western art music canon.

# CONTENTS

<b>ABSTRACT .....</b>	<b>IV</b>
Acknowledgements.....	viii
Symbols and conventions .....	x
<b>INTRODUCTION .....</b>	<b>14</b>
<b>CHAPTER ONE .....</b>	<b>26</b>
A BIOGRAPHICAL STUDY .....	26
1. The social and musical context in Greece at the turn of the twentieth century .....	27
1.1. <i>The Greek National School</i> .....	30
1.2. <i>The Modern Greek School</i> .....	32
2. Skalkottas's life .....	32
2.1. <i>The first years in Greece (1904-1921)</i> .....	32
2.2. <i>The Berlin period. The student years 1921-24</i> .....	34
2.3. <i>The years 1924-27</i> .....	36
2.4. <i>The years 1927-31. Apprenticeship with Schoenberg</i> .....	44
2.5. <i>The final Berlin years 1931-33</i> .....	50
2.6. <i>The Greek period. The political and musical environment in Greece in the late                 1920s and 1930s</i> .....	53
2.7. <i>The years 1933-39</i> .....	56
2.8. <i>The years 1940-46</i> .....	64
2.9. <i>The years 1946-49</i> .....	69
<b>CHAPTER TWO .....</b>	<b>73</b>
AN OVERVIEW OF SKALKOTTAS'S TWELVE-NOTE COMPOSITIONAL PROCESSES .....	73
1. Twelve-Note Technique .....	74
2. Other Compositional Parameters.....	108
2.1. <i>Texture and Timbre</i> .....	109
2.2. <i>Rhythm</i> .....	112
2.3. <i>Cadences</i> .....	117

2.4. Tonal Centres .....	128
3. Musical Forms .....	131
3.1. The large-scale forms .....	133
3.2. The phrase structure .....	142
4. Conclusion .....	151
<b>CHAPTER THREE .....</b>	<b>155</b>
THE EARLY DEVELOPMENT OF SKALKOTTAS'S MUSICAL LANGUAGE .....	155
1. From the early compositions to the <i>Fifteen Little Variations</i> for piano solo .	155
2. <i>Fifteen Little Variations</i> for piano solo .....	162
2.1. Formal design: An overview .....	163
2.2. The relationship between theme and variations .....	166
2.3. Pitch-organization and large-scale form .....	170
2.4. Conclusion.....	174
3. The <i>Andantino</i> of the First Sonatina for violin and piano .....	175
3.1. Harmonic organization in the small-scale structure.....	176
3.2. Large-scale harmonic plan .....	181
3.3. Conclusion.....	183
<b>CHAPTER FOUR .....</b>	<b>186</b>
THE OCTET: A STUDY OF SKALKOTTAS'S FORMAL STRUCTURES.....	186
1. <i>Allegro moderato</i> .....	187
1.1. Phrase organization within a ternary structural framework .....	188
1.1.1. Part I .....	190
1.1.2. Part II.....	197
1.1.3. Part III.....	200
1.2. Cadential structure and the large-scale formal design: The movement as a modified sonata form .....	204
1.3. Conclusion.....	212
2. <i>Andante cantabile</i> .....	215
2.1. The use of twelve-note set structure and textural change to establish the small- scale phrase organization.....	218
2.1.1. Section A .....	218
2.1.2. Section B.....	229
2.1.3. Section A' .....	233
2.2. Pitch-class hierarchy, cadential structure and the motive set-class 3-3 as a determinant of unity and coherence .....	236



2.3. Conclusion.....	240
3. <i>Presto</i> .....	241
3.1. <i>Twelve-note set distribution and the phrase structure within a large rondo framework</i> .....	244
3.1.1. <i>Section A (the refrain)</i> .....	244
3.1.2. <i>Section B (the first episode)</i> .....	250
3.1.3. <i>The first return</i> .....	254
3.1.4. <i>Section C (the second episode)</i> .....	256
3.1.5. <i>Part II</i> .....	261
3.1.6. <i>Part III</i> .....	264
3.2. <i>The formal design reconsidered: The Presto as a rounded binary form.</i> .....	264
3.3. <i>Conclusion</i> .....	270
4. General Conclusion to the Octet.....	271
<b>CHAPTER FIVE .....</b>	<b>274</b>
COMPOSITIONAL PROCESSES IN THE <i>OVERTÛRE</i> OF THE FIRST SYMPHONIC SUITE FOR LARGE ORCHESTRA .....	274
1. An Introduction to Skalkottas's Notes to the First Symphonic Suite .....	276
2. The formal design of the <i>OuvertÛre</i> .....	279
3. Twelve-note technique and harmonic coherence in the <i>OuvertÛre</i> .....	284
3.1. <i>Pitch-class association within the twelve-note set structure</i> .....	289
4. Motivic processes and developing variation.....	295
5. Conclusion.....	318
<b>CONCLUSION .....</b>	<b>321</b>
<b>ANNOTATED CHRONOLOGICAL CATALOGUE OF SKALKOTTAS'S WORKS .....</b>	<b>326</b>
<b>BIBLIOGRAPHY .....</b>	<b>347</b>
<b>APPENDIX (VOLUME TWO)</b>	

## Acknowledgements

My interest in Skalkottas originated during my undergraduate studies in Greece, although I was warned of the problems involving access to the 'Skalkottas Archive', and the general difficulty of obtaining information. An aura of secrecy surrounded, and to some extent continues to surround, Skalkottas. Perhaps in a mood of Greek patriotism, and provoked by the challenge of breaking the wall of silence around Skalkottas's work, I decided to undertake my doctoral research on his music. This has proved to be both challenging and frustrating, as far as access to manuscript copies and to the Archive itself were concerned. Furthermore, the process of researching and writing about Skalkottas has been overall an unnecessarily difficult and frequently painful experience, and there have been times when I felt very close to him and his immense disappointment with both individual people and the establishment at large. Were it not for the support of certain individuals this study would not have been finished, and it is my duty and desire to thank all these people who, in their own way, helped me to complete this task.

I would like to thank the Academy of Athens for financing the first three years of my postgraduate studies and research; my thanks also to King's College - London for partially financing two of my research trips (one to Athens and one to Sweden); and to the BFWG (British Federation of Women Graduates) Charitable Foundation for their financial support. Many people have helped in various ways. I am grateful to John Papaioannou for the information he has passed on to me, and for allowing me to reproduce some of Skalkottas's scores; Michel Bichsel facilitated my access to the Skalkottas Archive; Pamela Miller of Margun Music Inc., sent me scores and recordings from the USA; Andrea Castillo Herreshoff of the Arnold Schoenberg Institute provided information; Dr Dietmar Schenk of the Hochschule der Künste and Dr Norbert Kampe of the Stiftung Archive der Akademie der Künste, both helped my research into Skalkottas's studies in Berlin, and sent me valuable information; Ingrid Pollheimer-Stadlober helped me with the translation of German texts.

I am indebted to Dr Craig Ayrey who supervised the first stages of my research at Goldsmiths College – University of London; Dr Silvina Milstein supervised my work

for some time and commented upon early drafts of a number of my chapters, while Professor John Deathridge helped at the final stages of the project; Charles Wilson read and commented upon part of my work.

One of the greatest pleasures and most fulfilling experiences during my research was meeting Artemis Lindal, Skalkottas's daughter, and her family in Sweden. Artemis bears a striking resemblance to her father, and my acquaintance with her brought me closer to my subject. Her openness, warmth, hospitality, trust with some invaluable and at times confidential information, letters and photographs of Skalkottas, and her desire that I should meet as many of his grandchildren as possible, gave a new purpose to my project and strengthened me at a very difficult time. I am most grateful to her, her husband Kurt Lindal, and the rest of her family, particularly her eldest daughter Anna for the help and information they gave me.

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Evangelia Mantzourani.

London, January 1999.

Copies of scores and musical extracts from the *Fifteen Little Variations* for piano solo, the Octet, the *Tender Melody* for cello and piano, and the *Ten Sketches for Strings* (*Passacaglia*, *Sinfonia*, *Concerto*) are reproduced here by kind permission of Universal Edition (London). Copies of the scores and musical extracts of the Sonatina for piano (*Allegro vivace*), the First Symphonic Suite for large orchestra (*Ouvertüre*, *Thema con Variazioni*, *Romance*), the Third String Quartet (*Allegro moderato*), the Second String Trio (*Moderato*, *Andante*, *Presto*), the Third Sonatina for violin and piano (*Allegro giusto*), the *Sonata Concertante* for bassoon and piano (*Allegro molto vivace*), and the First Suite for piano (*Preludio*, *Finale – Presto*) are reproduced here by kind permission of Margun Music Inc.

## Symbols and conventions

Various conventions have been adopted throughout this study. For the description of twelve-note set properties, chords and chordal successions, I use pitch-class set theory and the terminology provided by it;<sup>1</sup> therefore, the following pairing between pitch-class numbers and pitch-class names has been adopted: 0=C, 1=C#, 2=D...and 11=B. The integers 1 to 12 are used to indicate the order number of a pitch-class within a set; these are symbolized as 1 (i.e. order number 1 of a set), 2 (order number 2), etc. To indicates the prime form of a twelve-note set; T<sub>7</sub> the transposition of the set at the interval of the fifth etc. Pitch-class sets are identified by their names, i.e. set-class 3-3, 4-18, etc, while such sets are said to be 'equivalent' when their normal order forms reduce to the same prime form by transposition, or inversion followed by transposition.<sup>2</sup>

For the presentation of pitch-levels I have used Helmholtz notation in which:

B<sub>1</sub> indicates the note B two octaves and a semitone below middle C.

C = the C two octaves below the middle C

c = the C one octave below the middle C

c<sup>1</sup> = middle C

c<sup>2</sup> = the C one octave above the middle C

c<sup>3</sup> = the C two octaves above the middle C

etc.

A succession of roman numerals in italics indicates in some instances bass-line progression, and in others large-scale formal relation in terms of an implicit diatonic scale. 'Trichord' refers to any collection of three different pitch-classes, while 'triad' refers to the common three-note chords associated with the tonal system, i.e. major, minor, diminished, and augmented triads. Upper and lower case letters (i.e. M, m) denote major and minor keys.

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<sup>1</sup> Allen Forte, *The Structure of Atonal Music* (Yale University Press, New Haven and London, 1973).

<sup>2</sup> See *Ibid.*



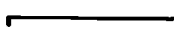
In all the examples which are based on reductive analysis and in graphs dealing with pitch-class hierarchies (which should not be confused with voice-leading graphs used in Schenkerian analysis) the following conventions have been adopted:



Slurs, connecting two notes only, indicate the support of a note by a linear fifth relationship (V-I); e.g. G-C in the bass.



Slurs that cover a number of notes, in a manner similar to the legato articulative slur, indicate certain motivic configurations.



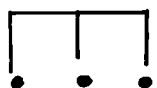
Horizontal square brackets indicate particular intervals in a melodic line (e.g. minor thirds).



Horizontal square boxes indicate important melodic or harmonic groupings.



Vertical square brackets or boxes indicate important cadential or other structural chords.



Beamed notes indicate groupings which could be considered as members of a triad or other tonally reminiscent chord.



Curved arrows indicate a leading-note relationship; these are often followed by the letters LN.



Straight arrows indicate the close motivic or harmonic relationships between pitch-class material (related material) at different points within the texture.

The letters NN indicate a neighbouring-note, while the abbreviation App. means appoggiatura.



Crotchets represent structural notes or tonal centres in the pitch-class hierarchy graphs.

Musical examples are numbered sequentially within each chapter (e.g. 2.1, 2.2, ... 3.1., etc.). When reference is made to an event which does not coincide with the beginning of the bar this is symbolized as: bar 4iii, which indicates the third beat of bar four. In the examples bar numbers are indicated above the stave. Within the musical examples and the annotated scores in the Appendix, the twelve-note sets within a movement are indicated either with numbers 1, 2,..., or circled numbers, as listed in the main text.

Because of frequent citation certain books and articles are referred to by their shorter titles. For example, the following books by Schoenberg are indicated thus:

*Fundamentals of Musical Composition: Fundamentals*

*Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre: ZKIF*

*The Musical Idea and the Logic, Technique, and Art of its Presentation: The Musical Idea and the Logic.*

Most of J.G. Papaioannou's articles have the title 'Nikos Skalkottas'; therefore I indicate them with their publication date, as for example, 'Nikos Skalkottas' (1955).

Full publication details of all the books and articles are footnoted within the text at their first appearance, and can also be found in the bibliography. Footnotes are numbered sequentially in each chapter.

Quotations from other authors are presented as in the original, retaining italicised, underlined or capitalised words or phrases. Textual omissions are indicated with an ellipsis within square brackets [...].

All of Skalkottas's quotations, taken from his letters and his Notes to the First Symphonic Suite, have been italicised throughout this study.

*Laistrygons and Cyclops,  
the angry Poseidon - don't be afraid of them,  
you will never find these on your way,  
as long as you keep your thoughts raised high,  
as long as an exquisite excitement  
touches your spirit and your body.*

(Cavafis, *Ithaka*)

# INTRODUCTION

In modern Greece Orpheus tunes his lyre atonally This scordatura  
was initiated by Nikos Skalkottas.<sup>1</sup>

The name of Nikos Skalkottas is relatively unfamiliar in the worlds of both music and academe. Norman Lebrecht's entry in *The Companion to 20th Century-Music* neatly encapsulates Skalkottas's image as 'a pupil of Schoenberg, who returned to Athens with a gospel no-one wanted to hear, played violin for a pittance and died at 45'.<sup>2</sup> Yet, in the 1920s, Skalkottas was a promising young violinist and composer in Berlin, at that time one of the great musical centres of the world. Schoenberg himself, although losing contact with Skalkottas after 1933, continued to remember his student's talent, and in his essay 'Teaching' in *Style and Idea*, includes him in a list of his most outstanding pupils:

The harshness of my requirements is also the reason why, of the hundreds of my pupils, only a few have become composers: Anton Webern, Alban Berg, Hanns Eisler, Karl Rankl, Winfried Zilling, Roberto Gerhard, Nikos Skalkottas, Norbert von Hannenheim, Gerald Strang, Adolf Weiss.<sup>3</sup>

It was only after his return to Greece in 1933 that Skalkottas became an anonymous and obscure figure, who worked in complete isolation until his death in 1949, and it is this reputation that survives today. Although Skalkottas's name may be at times recalled through his association with Schoenberg, his music is neither widely known nor fully understood. This relative obscurity is largely due to, until recently, the general unavailability of his music, with nearly all his works remaining unpublished during his lifetime, and, apart from some 'easy' tonal compositions, largely unperformed. These few published works include the second movement (*Andantino*) of the First Sonatina for violin and piano, published in the Greek magazine *Musiki Zoe*; the folk song arrangement *The Doe*, and the first four of the *Greek Dances*

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<sup>1</sup> Nicolas Slonimsky, 'New Music in Greece' in *Contemporary Music in Europe: A Comprehensive Survey*, ed. Paul Henry Lang and Nathan Broder (J.M. Dent & Sons, London), 1966, pp.225-235, p.225.

<sup>2</sup> Norman Lebrecht, *The Companion to 20th Century Music* (Simon & Schuster, London), 1992, p.327.

<sup>3</sup> Arnold Schoenberg, *Style and Idea* (University of California Press, Berkeley and Los Angeles), 1984, p.386.



(*Tsamikos, Kritikos, Epirotikos and Peloponnisiakos*), published by the French Institute in Athens in 1948.<sup>4</sup> This dearth of performances, together with the limited musicological research that has been undertaken on his work until recently, and, in particular, the inaccessibility of the Skalkottas Archive in Athens, have ensured that his life and music remain shrouded in mystery.

This should not have been the case. After Skalkottas's death his family asked three of his friends (Minos Dounias, Nelli Askitopoulou-Evelpidi and John G. Papaioannou) to take care of his manuscripts. They created the 'Society of Skalkottas's Friends' and founded the Skalkottas Archive, although the latter today consists of a number of filing cabinets in an unlit and rather dilapidated basement in a block of flats in Athens. The dusty manuscripts are not well preserved and some are now decaying; a privileged few are allowed access to these manuscripts, with some, unfortunately, choosing to perform directly from them, resulting in inevitable damage; some are marked with fingerings, added bar numbers and conducting marks, while Papaioannou himself has drawn on certain pieces, twelve-note sets and formal 'analyses', most of which, however, are rather misleading.

Although the 1990s saw a revival in Skalkottas research and an increased academic endeavour, most of this, however, remains unpublished at present.<sup>5</sup> Published material on his work is confined to three significant articles. These are 'Nikos Skalkottas' by John Papaioannou,<sup>6</sup> 'Skalkottas: Shadowy Figure of Greek Music' by

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<sup>4</sup> After Skalkottas's death, with the help of his old friend Walter Goehr, a few of his compositions were published by Universal Edition. A few others have recently been published by Margun Music (in the United States), while the rest are presently being prepared by them for future publication.

<sup>5</sup> There is a handful of unpublished material in French, English and Greek in the form of dissertations, by: Evangelia Mantzourani, *Skalkottas's '15 Little Variations' for piano: An Investigation of Unity and Organic Coherence* (unpublished Masters dissertation, Goldsmiths College, University of London, 1991); Isabelle Thabard, *Nikos Skalkottas (1904-1949) Compositeur Grec: Aspects de son Oeuvre pour Quatuor A Cordes* (unpub shed dissertation, Université de Paris, 1992); Vassiliki Koutsobina *Nikos Skalkottas: Two Late Works for Cello and Piano. A Historical Perspective and an Analysis* (unpublished Masters dissertation, University of Hartford, West Hartford, Connecticut, 1994); Kostis Demertzis, *The Skalkottian Orchestration* (unpublished doctoral dissertation, National Kapodistrian University of Athens, 1997); and Elena Konstantinou, *A Catastrophe?: An Investigation of Selected Piano Compositions of Nikos Skalkottas* (unpublished Masters dissertation, London College of Music Thames Valley University, 1997).

<sup>6</sup> John Papaioannou, 'Nikos Skalkottas' in *European Music in the 20th Century*, edited by Howard Hartog, third edition (Westport, Connecticut, 1976), pp.320-329. Papaioannou has also written several other articles on Skalkottas, in Greek (see Bibliography). These, however, do not add anything substantial to the comprehensive version of his article in English.

Ates Orga,<sup>7</sup> and the *New Grove Dictionary* entry on 'Skalkottas' by John Thornley.<sup>8</sup> Although these provide only a general introduction to his techniques and style they are, inevitably, quite influential.<sup>9</sup> Papaioannou, the writer of the first of these, knew the composer in the 1940s and is an important figure in relation to Skalkottas and his work. However, his article includes a number of misleading remarks about Skalkottas's compositional methods; in attempting to elevate him to the status enjoyed by Schoenberg and other composers of the Second Viennese School he attributes to Skalkottas, as personal inventions,<sup>10</sup> techniques also used by these other composers. These include the use of more than one twelve-note set in a composition, the 're-introduction' of tonal centres, the 're-evaluation' of classical forms, mainly the sonata form, and the use of the developing variation technique. These inaccuracies perhaps derive from a misunderstanding of the principles underpinning Schoenberg's twelve-note method, and, possibly, a misreading of Skalkottas's manuscripts. Orga's and Thornley's articles are often heavily influenced by Papaioannou's assertions and thus repeat certain misconceptions, mainly in their remarks about Skalkottas's serialism. Orga adopts a more technical approach than Papaioannou and includes short analyses of works representing different periods and styles. Nevertheless, I believe these analyses also contain some misleading conclusions about Skalkottas's musical language, which will be discussed later. Thornley's article is a concise survey of most of the composer's significant compositional characteristics, yet it too shows evidence of Papaioannou's influence.

Papaioannou suggests that Skalkottas's life and works can be divided into four main periods, and other musicologists have followed this approach, which he conceives as: the pre-Schoenberg years (1925-27), the first period (1928-38), the middle period (1938-45), and the last period (1946-49).<sup>11</sup> However, my research suggests that two major periods would be more appropriate: the Berlin period (1921-33) and the Greek

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<sup>7</sup> Ates Orga, 'Skalkottas: Shadowy Figure of Greek Music' in *Music and Musicians*, 17/11 (1969), pp.36-40/46/82.

<sup>8</sup> John Thornley, 'Skalkottas Nikolaos' *The New Grove Dictionary of Music and Musicians*, 17 (1980), pp.361-364.

<sup>9</sup> For a critical review of the above three articles, see Evangelia Mantzourani, 'Nikos Skalkottas Reconsidered: a New Approach to his Twelve-Note Method', in *Musical Objects*, 1 (1995), pp.21-31.

<sup>10</sup> See Papaioannou 'A Little Dedication to Nikos Skalkottas' in *Deltio Kritikis Discographias*, 10/13 (1974), pp.208-222, (p.210); (article in Greek).

<sup>11</sup> Papaioannou, 'Nikos Skalkottas' (1976), pp.322-323.

period (1933-49). These can be further subdivided: the former into the first student years (1921-24); the middle, reorientation years (1924-27); the Schoenberg years (1927-31); and the last Berlin years (1931-33). The latter can be subdivided into the first Athenian years (1933-39); the middle Athenian years (1940-1946); and the final years (1946-49).

My criteria for such a classification include the development and formal characteristics of Skalkottas's compositional style, the use of certain musical genres, the predominance of particular instruments in a given period, and the prevailing social and political conditions of the time. For example, the surviving compositions of the years 1925-27 are for solo instruments and characterized by advanced chromaticism, whereas throughout 1927-31 Skalkottas gradually develops his twelve-note technique, in works written largely for chamber ensembles.<sup>12</sup> I have considered it more appropriate to extend the first Athenian period to 1939, one year later than Papaioannou, for two reasons: firstly, the compositions of the years 1935-39 are characterized by large-scale orchestral works, concertos, and small chamber ensembles, all of which employ similar twelve-note compositional technique; secondly, 1940 marks Greece's entry into the Second World War, inevitably resulting in a new political and social situation. The year 1940 also marks a new compositional phase in which the piano predominates, either solo or as part of chamber groups, while in the majority of the pieces of his middle Athenian period Skalkottas employs an advanced atonal harmonic language. Finally, the last Athenian period is characterised largely by a substantial number of tonal works (and this is the only period in which Skalkottas wrote such a quantity of tonal music), and reorchestrations and transcriptions of pieces composed at earlier times.

For other writers, Skalkottas is a predominantly twelve-note and serial composer whose compositional periods largely distinguish different versions of 'serialism'. For Papaioannou, Skalkottas's first compositional period (1928-38) 'is characterized by a more transparent, sharp, somewhat disconnected style, pronouncedly Schoenbergian and using exclusively his "strict serial technique"'.<sup>13</sup> Orga duplicates this observation, stating that Skalkottas's 'principal vocabulary was serialism', and that this period is

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<sup>12</sup> A chronological catalogue of Skalkottas's compositions is given at the end of this study.

<sup>13</sup> Papaioannou, 'Nikos Skalkottas' (1976), p.324.

'noted for its strict observance of serialism'.<sup>14</sup> Demertzis, describing Skalkottas's 'musical systems' and their changes during his compositional career, states that:

The serial dodecaphonic [system] of the 1<sup>st</sup> Symphonic Suite and of the concertos until 1938 gives way to a free dodecaphonic system, which Papaioannou in his catalogue calls 12B, and which [I] will call post-dodecaphonic.<sup>15</sup>

All of these statements are rather misleading. As I will show later, there is no trace either of Schoenbergian style or 'strict' serial compositional procedures in the works of this period. Thornley, more accurately, concludes that Skalkottas's language became completely atonal with the *Fifteen Little Variations* for piano (1927), while '12-note serial technique was not used during the period 1927-31, except in two works, the First Piano Concerto and the second and third movements of the Octet'.<sup>16</sup> My own research leads me largely to concur with Thornley's observations.

Two-thirds of Skalkottas's surviving works were concentrated in the years 1935-45, and during this period he tends to expand the dimensions of movements. Thornley suggests that in this period 'most of the full-length works are fully 12-note and serial' (e.g. the Fourth String Quartet, the Third Piano Concerto, *The Return of Ulysses*), while others are in 'an atonal but non-12-note serial style' (e.g. the Duo for Violin and Viola, the *Variations on a Greek Theme*);<sup>17</sup> he proceeds to note that 'Skalkottas's last years were relatively unproductive, occupied largely with tonal works [...] but a few chamber works date from these years [and] are 12-note and serial'.<sup>18</sup> Papaioannou, considering Skalkottas's compositional technique in these later periods, argues that:

Every serial work of his middle or last period uses its own serial technique, this technique being a [...] new 'system' of twelve-note writing. At the same time, in the last two periods, Skalkottas uses what seems to be a non-serial system, where nothing like a tone-row seems to be present.<sup>19</sup>

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<sup>14</sup> Orga, 'Skalkottas', p.37.

<sup>15</sup> Demertzis, *The Skalkottian Orchestration*, p.171. Both Papaioannou (in the Archive's Catalogue) and Demertzis (in his dissertation) invariably call the 'strict twelve-note' system 12 or 12A.

<sup>16</sup> Thornley, 'Skalkottas', p.362.

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid.*, p.363.

<sup>19</sup> Papaioannou, (1976), p.325.



Furthermore, Papaioannou is not certain if this 'system should be considered a free one (from the serial point of view)', or whether 'groupings having the *function* of a row (although *not* consisting of the twelve notes of the chromatic scale) are also present'.<sup>20</sup> He defines this 'system' as 'figurative' because of the 'strong role usually played by specifically melodic figurations or contours in them, which are not attached to definite intervallic relations'. Demertzis, defines three compositional systems in Skalkottas's output:<sup>21</sup> i) the 'serial dodecaphonism' with 'a predetermined number of series'; ii) the 'free, post-dodecaphonic system 12B' which 'does not employ predetermined series or other dodecaphonic groups but the rule of octave avoidance is observed'; and iii) the 'non-serial dodecaphonism', which he defines as follows:

In non-serial dodecaphonism the series are not repeated because the absolute avoidance of the repetition of the series leads to the maximum [use] of the available material [...] Therefore, Skalkottas, with this system, proposes the absolute non-repetition of the series [instead of] Schoenberg's absolute repetition.<sup>22</sup>

As yet, Skalkottas's 'non-twelve-note style' has not been adequately accounted for; I have reservations, therefore, about the use of somewhat vague terms such as 'figurative system' and 'non-serial dodecaphonism', which, for me, do little to illuminate Skalkottas's later works. My own research suggests that some large-scale works (such as the Fourth String Quartet, the Second and Third Piano Concertos, the *Sonata Concertante* for bassoon and piano, among others) exhibit a slightly modified version of the twelve-note technique used in earlier pieces, which prevents them from being characterized as fully serial, and in certain cases even dodecaphonic. However, since the works of this period will not be examined thoroughly in this study, an assessment of the characteristics of Skalkottas's apparently non-twelve-note serial technique must wait for another time.

It is certainly the case, however, that Skalkottas does derive the basic elements of his compositional technique from twelve-note principles, and it is these

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<sup>20</sup> *Ibid.* It should be noted that Papaioannou's assertions are made without reference to musical examples.

<sup>21</sup> Demertzis, *The Skalkottian Orchestration*, p.174.

<sup>22</sup> *Ibid.*, p.533. This quote makes little sense even in Greek; here I have given a translation which retains the flavour of the original.

which this study seeks to examine and make clear. At present, it is not easy to define all the general characteristics of Skalkottas's twelve-note style and overall compositional processes, partly because his output is divided by the many changes of approach that I outlined above, and partly because, as I have already suggested, none of his music has, until now, received the detailed analytical attention necessary for this. Furthermore, Skalkottas's own reluctance to discuss the details of his compositional technique, and the complete lack of any compositional sketches for his music, leaves us in some doubt as to the precise extent of his knowledge of twelve-note and serial procedures.

Although this study will, I hope, be seen to be thorough within the limits I have set, it is not intended to be complete, but concentrates only on the examination of selected twelve-note works, largely from the Berlin and first Athenian periods. There are several reasons for limiting my topic. Firstly, when I was gathering the musical material for my research I encountered great difficulty in accessing the Skalkottas Archive, and obtaining copies of the necessary manuscripts (certain pieces were only obtained near the end of my project). Secondly, because little or no serious analysis has been undertaken on Skalkottas's music it seems inappropriate to concentrate on works from later periods (although a number of these are published and, therefore, more easily available) without having first examined the early stages of his musical development. Furthermore, as mentioned earlier, most of the later works exhibit a different, often non-dodecaphonic compositional style, leaving them outside the focus of this present study.

The technical content of the study comprises two main areas. Firstly, by considering Skalkottas's handling of musical detail I shall reveal the basic components of his compositional technique, and particularly his unique treatment of the twelve-note sets. Secondly, and necessarily interdependent with this first area, I shall examine his approach to musical forms and his methods for achieving integration and functional differentiation at both the small- and large-scale levels. This is particularly important here, since I believe that Skalkottas's manipulation of formal structures is one of his most significant contributions to the evolution of twelve-note music.

For a number of reasons I draw extensively on Schoenberg's writings about composition, and examine the extent to which Skalkottas adheres to or deviates from these principles. These writings are the *Fundamentals of Musical Composition*,<sup>23</sup> *Structural Functions of Harmony*,<sup>24</sup> and certain essays in *Style and Idea*; I also use his writings on form, as presented in *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre (ZKIF)*,<sup>25</sup> and *The Musical Idea and the Logic*.<sup>26</sup> As I show in the biography, Schoenberg's influence on the young Skalkottas was of considerable importance, both musically and personally, and perhaps the single biggest influence of his adult life. Yet, after 1933 when they left Berlin in opposite directions, they had no further contact; indeed, Skalkottas had virtually no contact with anybody from the mainstream European art music tradition, and no real idea of how this tradition, and particularly the music of Schoenberg and his followers, was evolving. It seems apposite, therefore, to approach Skalkottas's music through the writings of his teacher, since these would have been continually in his head (and, without doubt, his heart) during his later isolation in Greece; as such, they provide an historically and theoretically appropriate referential framework within which to contextualise Skalkottas's music. This is particularly the case in relation to Skalkottas's formal structures, which, as I shall show, are frequently resonant with those existing in tonal music. In most of his twelve-note music Skalkottas consciously adhered, in one way or another, to the requirements of those conventional tonal structures into which he moulded his work, and all the movements of his twelve-note music emulate traditional models.

An important part of my study is that, although his twelve-note works are not tonal in any sense, the choice of transpositions Skalkottas uses at important structural positions was in most cases determined by the desire to maintain, in a rather abstract fashion the traditional tonal relationships, so that the form is elucidated, in part at least, by the use of twelve-note sets at a particular transpositional level. Whenever I speak of 'tonic-like' and 'dominant-like', or perhaps simply of a 'tonic', I do not intend to imply

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<sup>23</sup> Schoenberg, *Fundamentals of Musical Composition* (Faber and Faber, London, 1967).

<sup>24</sup> Schoenberg, *Structural Functions of Harmony* (Norton, New York, London, 1969).

<sup>25</sup> Schoenberg, *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre (Coherence, Counterpoint, Instrumentation, Instruction in Form) (ZKIF)*, [the title is given in both German and English] ed. Severine Neff, trans., Charlotte M. Cross and Severine Neff, (University of Nebraska Press, Lincoln and London, 1994).

<sup>26</sup> Schoenberg, *The Musical Idea and the Logic, Technique, and Art of its Presentation*, ed. and trans. by Patricia Carpenter and Severine Neff (Columbia University Press, New York, 1995).

that I believe these to be tonal works, but that certain pitch-classes and transpositional levels are used in a way to allude to tonal relationships and thus to define formal outlines. The analyses also involve the notion of phrase structure, although my criteria for determining phrases are more motivic than harmonic. A comprehensive examination of harmonic structures is not the main consideration of this study, nor is this entirely possible until Skalkottas's twelve-note technique has been extensively studied and made explicit; only then might such harmonic structures be adequately examined.

This study is presented in two volumes. The first volume is divided into five chapters, of which the first provides a biographical study of Skalkottas. Although the main thrust of this work is analytical and concerned with Skalkottas's compositional techniques, I consider a biography essential, as no substantial account of his life is presently available. I believe that my work clarifies and de-mythologizes certain important points, while additionally incorporating substantial new information not found elsewhere. It also examines the motives behind particular decisions Skalkottas made concerning his compositional career, and provides significant background information about the political, social and musical context within which he worked.

Chapter Two presents an overview of his compositional processes, and provides a theoretical framework within which I examine, among other things, his use of twelve-note sets, the significance of tonal elements, and the roles of texture, rhythm and cadence in the construction of form. I also briefly present the techniques used to create integration and differentiation among the different sections of a piece, the analogy between 'tonal regions' and twelve-note sets as a means to delineate form, and the reinterpretation and combination of traditional formal prototypes. Throughout this chapter the explication of Skalkottas's techniques is interwoven with principles from twelve-note theory and practice in order to contextualize and differentiate Skalkottas's own version of the twelve-note method.

The other three chapters comprise in-depth analyses of selected works, which function as case studies, and examine in detail those aspects of Skalkottas's twelve-note technique outlined in Chapter Two. I have presented them in chronological order, thus providing a historical framework within which Skalkottas's compositional development might be more effectively viewed. The nature of each work dictates a

particular emphasis to the analysis, a position reminiscent of Adorno's observation that 'to analyse means much the same as to become aware of the work as a *force-field* organized around a *problem*'.<sup>27</sup> The examination of these pieces approaches the music as being its own analysis and attempts to reveal 'the truth content of the work' which is 'mediated through the work's technical structure'.<sup>28</sup> Consequently, my analysis concentrates on unravelling and describing the pitch-class, motivic, thematic and phrase structures and the large-scale form of each composition; thus, 'the essence of the music will be grasped by way of technical facts'.<sup>29</sup>

Chapter Three gives an overview of Skalkottas's compositional development from the early surviving Berlin works (1924-25) to the atonal *Fifteen Little Variations* for piano (1927) and the second movement (*Andantino*) of the first Sonatina for violin and piano (1929), and discusses certain techniques and structural features which reappear in later twelve-note works. Although this study predominantly considers Skalkottas's twelve-note processes, an examination of the early development of his harmonic language from advanced chromaticism to atonality is a necessary prerequisite which contextualizes the evolution of his compositional technique and style.

Chapter Four examines Skalkottas's twelve-note technique as exhibited in the three movements of his Octet (1931). It also considers the incorporation of tonal elements within the twelve-note texture, and how Skalkottas appropriates traditional concepts of musical form and adapts classical formal prototypes to a dodecaphonic context, often resulting in formal ambiguity. This is a seminal work which displays many of his compositional processes, and can be considered a microcosm of his twelve-note compositional thinking.

Chapter Five examines the twelve-note technique and the harmonic and motivic processes in the *Ouverture* of the First Symphonic Suite for large orchestra (1935). In particular, Skalkottas's motivic developmental technique, often similar to Schoenberg's principles of developing variation, determines the small-scale form, and I demonstrate in

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<sup>27</sup> T.W. Adorno, 'On the Problem of Musical Analysis' in *Music Analysis*, 1/2 (1982), pp.169-187, p.181.

<sup>28</sup> *Ibid.*, p.177.

<sup>29</sup> Adorno, *Alban Berg*, trans. by Juliane Brand and Christopher Hailey, (Cambridge University Press, Cambridge), 1994, p.39.

detail how this technique helps to establish the formal design. Finally, I provide an annotated chronological catalogue of Skalkottas's works, since no complete list presently exists in English.

The second volume comprises the Appendix, with the scores of most of the pieces examined in volume one; a detailed reading of this study necessarily requires close reference to these scores. Short musical extracts from works which are referred to only in passing are found within the text, and for these no full score is included in the Appendix (for example the Greek Suite, the Suite for two pianos, the *Presto* from the Second String Trio, the *Romance* from the First Symphonic Suite for large orchestra, and the *Sonata Concertante* for bassoon and piano). The scores of the twelve-note works are annotated with a bar-by-bar twelve-note set analysis; this, I believe better explicates their twelve-note set structure and facilitates both the reading of the score, and the unfolding of my arguments in each work, as presented within each chapter. The pieces appear in chronological order as given in the Annotated Chronological Catalogue of Skalkottas's works at the end of volume one. This order is as follows: Sonata for violin solo (1925), Sonatina for piano solo (1927), *Fifteen Little Variations* for piano solo (1927), First Sonatina for violin and piano (*Andantino*) (1929), Octet (1931), Third String Quartet (*Allegro moderato*) (1935), Second String Trio (*Moderato, Andante*) (1935), Third Sonatina for violin and piano (*Allegro giusto*) (1935), First Symphonic Suite for large orchestra (*Ouvertüre, Thema con Variazioni*) (1935), First Suite for piano solo (*Finale (Presto)*) (1936), Third Concerto for piano, ten winds and percussion (*Moderato*) (1939), *Ten Musical Sketches* for strings (*Sinfonia, Concerto, Passacaglia*) (1940), and *Tender Melody* for cello and piano (1949).

The present study seeks to establish a coherent and detailed approach to Skalkottas's musical language, allowing him to be properly contextualised in relation to Schoenberg and other Second Viennese School composers. My intention has been to write about Skalkottas the man, the composer and his music, rather than problematizing music theory for its own sake, and, despite the musical attitudes he adopted and adapted from Schoenberg, to position him as a significant figure in his own right, a fully independent composer with a distinct artistic personality, whose work contributed, albeit in a minor way, to the development of the twelve-note compositional practice.

*Laistrygons, Cyclops,  
the wild Poseidon - you will not encounter them,  
unless you bring them along inside your soul,  
unless your soul sets them up in front of you.*

*(Cavafis, Ithaka)*

# CHAPTER ONE

## A Biographical Study

*And now about me: God save me from any disappointment!*<sup>1</sup>

In attempting a biography of Nikos Skalkottas I have been confronted, like many biographers, with two related problems: the first is the difficulty of reconstructing a person's life from only a small amount of extant material; the second is deciding which of that material can be relied upon, and how to resolve the difficulties presented by apparently contradictory facts. More importantly in this case, however, is the need to confront a certain mythology surrounding Skalkottas, in which the composer is portrayed as the long-suffering, neglected genius, whose true status is recognised and understood only by a chosen few. This has made the research and objective documentation of his life rather difficult. In many sources fact and fiction become intertwined, leaving the biographer in the unenviable position of attempting to distinguish between the two. Here I have tried not to take for granted some of the supposed 'facts' of Skalkottas's life, whether published in Greek or English, or related to me personally. When I am unsure or unconvinced about the accuracy of a particular detail I have tried to explain why.

John Papaioannou, a contemporary of Skalkottas and one of the main living sources for information about his life, has, in his various writings and interviews, attempted to elevate Skalkottas to a status he never enjoyed during his lifetime. He has created an image of the composer through anecdotes and personal reminiscences which are at times highly subjective. The mythology thus created about Skalkottas suggests an analogy with and is perhaps influenced by the equivalent mythology surrounding Mozart. Thus, we are presented with an image of Skalkottas the 'genius', who could write music almost without effort; he composed at an incredible speed; he did not use

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<sup>1</sup> Letter to Nelli Askitopoulou, dated Berlin 16/6/1925.



sketches – ‘he put a work on paper only when having practically finished its composition in his mind’;<sup>2</sup> he had a ‘phenomenal memory’; he could hear a piece of music once and play it back or write it down unerringly.<sup>3</sup> Papaioannou persistently justifies these myths with assertions made about the composer and his music by (exclusively) foreign commentators whom he, Papaioannou, believes to be particularly significant.<sup>4</sup> Other unsubstantiated conclusions about Skalkottas’s compositional technique and use of the twelve-note method are also included in this mythology, however, these technical aspects of Skalkottas’s work will be dealt with in Chapter Two. Firstly, it is important to present as clear an account as possible of Skalkottas’s life and times and attempt to draw a more accurate picture of his personality.

## 1. The social and musical context in Greece at the turn of the twentieth century

Modern Greece is a relatively new nation, only recognized as an independent state in 1830 after four hundred years of Turkish occupation. At this time the country was destitute, culturally and socially far removed from the ancient ‘cradle of civilization’ which flourished in the same land many centuries ago. The social and political conditions which had hindered and marginalized the evolution of modern Greek culture can be attributed largely to the long Turkish occupation, which isolated Greece from European cultural and intellectual movements. Additionally, religious objections towards musical innovation prevented the evolution of an art music. The Greek Orthodox church, initially for dogmatic reasons (to show its opposition to the idolatrous music existing in the Roman empire up to the fourth century), and later in opposition to the Roman church, repelled fanatically any innovation to Byzantine music, from the earliest

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<sup>2</sup> It is more likely that his sketches did not survive after his death.

<sup>3</sup> Papaioannou, ‘Nikos Skalkottas’ (1976), pp.328-29.

<sup>4</sup> Such remarks include: ‘At last a composer’ (said to Papaioannou by Hans Keller; cited in Papaioannou, ‘I Eikosaetirida tou Nikou Skalkotta’ [Nikos Skalkottas’s Twentieth Anniversary] in *Archive of Euboean Studies*, 15 (Athens, 1969), pp.119-140, p.133); ‘A Mozart of our times’ (by W. Busch, *Musica*, Dec. 1956, p.873; cited in Papaioannou, *Ibid.*, p.135); ‘A genius according to my opinion’ (by Hans Keller, *Radio Times*, 14.11.1963; cited *Ibid.*, p.135); ‘I believe that his work is possible to survive more than Schoenberg’s’ (said to Papaioannou’s sister, Marica, by F. Aprahamian, cited in *Ibid.*, p.135), etc.

Christian years.<sup>5</sup> It excluded musical instruments, and even today church music in Greece remains monophonic, without any instrumental accompaniment. With the exception of a few war and other songs, the only music known to the continental Greeks was Byzantine chant and Turkish music,<sup>6</sup> while folk song created the only counterbalance to the religious oppression of art.<sup>7</sup> Conservatism and suppression of modern trends in music continued well into the twentieth century.

However, in the Ionian islands (*Eptanisa*), which were never under Turkish domination but occupied successively by the Venetians (1386-1797), French (1797-1814) and English (1814-1864), both folk and church music were influenced by cultural contact with Italy. After 1773 operas were staged by Italian companies in Corfu, while the Ionian philharmonic societies, developed after 1840, provided Ionian and Greek bands and orchestras with wind players.<sup>8</sup> The composers from these islands, who belonged to the so-called Ionian [*Eptanisian*] Music School, an offspring of nineteenth-century Italian opera, wrote operas to Italian librettos, usually performed by Italian companies.<sup>9</sup> These became the first Greek composers, following the integration of the Ionian islands with mainland Greece in 1864. The most important are Nikolaos Chalikiopoulos-Mantzaros (1795-1872), the intellectual leader of the School and composer of the Greek national anthem; Spyros Xyndas (1814-1896), composer of the first entirely Greek opera; Pavlos Carrer (1829-96), composer of operas inspired by the war of Independence (1821-29); the Lambelet family; and Spyros Samaras (1861-1917), the composer of the Olympic anthem.<sup>10</sup>

At the turn of the twentieth century, although the Ionian islands were enjoying a rich cultural environment, mainland Greece was politically unsettled, inevitably affecting its social and musical life. Unstable governments formed by weak coalitions held power throughout the first decade of the century. In 1905 the army, under the leadership of the liberal Eleftherios Venizelos, rebelled against the policies of Prince George, the

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<sup>5</sup> Karl Nef, *History of Music*, trans. Fivos Anoyianakis, (N. Botsis, Athens), 1960, p.67.

<sup>6</sup> George Leotsakos, 'Greece (After 1830)' in *The New Grove Dictionary of Music and Musicians*, 7, (1980), pp.659-682, p.672.

<sup>7</sup> Nef, *History of Music*, pp.547-548.

<sup>8</sup> Leotsakos, 'Greece (After 1830)', p.672.

<sup>9</sup> *Ibid.*

<sup>10</sup> See *Ibid.*, and Nef, *History of Music*, pp.563-570.

Governor of the island of Crete. In 1909 the revolution of the Military League consolidated the power and authority of the middle classes, and, as the last traces of feudalism gradually disappeared, Greece entered a new historical era.<sup>11</sup>

Although there were considerable changes to the prevailing social conditions, art music continued to appeal only to a small minority of the upper classes, and the majority of Greek composers drawn to this style tended to emigrate to Italy, France or Germany for their musical training. The state, being dominated by foreign monarchs, disregarded musical education for the indigenous population and spent money on visiting Italian opera companies which were, however, intended primarily for foreigners living in Greece. These performances aroused at first a hostile, somewhat xenophobic reaction among the Greeks themselves.<sup>12</sup> However, after 1871, opera and operetta gradually won a wider public, 'providing an escape from the austerity of 19th-century Greek society'.<sup>13</sup> Efforts to achieve musical standards comparable to other Western countries were mainly private. A few philharmonic societies in nineteenth-century Athens, such as the Fine Arts Society (1842), Euterpe (1871-5), and the Athens Philharmonic Society (1888), attempted to propagate Western art music, albeit with minimal funds.<sup>14</sup> Music heard at that time in the major Greek cities, particularly the capital, included the Athenian *kantada*,<sup>15</sup> four-part harmonizations of the Byzantine chant (cultivated in the royal chapter since 1870), operas and operettas.<sup>16</sup>

The systematization of musical education essentially started with the foundation of the Athens Conservatoire in 1871, the result of private investment. It subsequently developed under the directorship (1891-1924) of George Nazos (1862-1934), who formed the Conservatoire Symphony Orchestra in 1894 and the opera and drama schools.<sup>17</sup> For the first time the general public had the opportunity to become

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<sup>11</sup> See Costas Tsoucalas, *The Greek Tragedy* (A. Livanis – "Nea Synora" [New Frontiers], Athens), 1981, pp.16-17.

<sup>12</sup> Leotsakos, 'Greece (After 1830)', p.673.

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*

<sup>15</sup> *Kantada* (*Kantades*, plural) is an italianate, romantic popular serenade for male chorus, using simple harmonies and accompanied either by piano or guitar; it originates in the Ionian islands (*Eptanisiaki kantada*) where it is the predominant popular music genre; see Neff, *History of Music*, p.553, and p.608.

<sup>16</sup> Leotsakos, 'Greece (After 1830)', p.673.

<sup>17</sup> *Ibid.*

acquainted with Western European orchestral and chamber music. After 1910 the Athens Conservatoire Symphony Orchestra gave regular public concerts in the Athens Municipal Theatre, while in 1922 the orchestra inaugurated a series of Popular Concerts every Sunday morning.<sup>18</sup> Other musical institutions founded at the beginning of the twentieth-century include the Hellenic Conservatoire (1919), the National Conservatoire (1926), both established by Manolis Kalomiris, and the State Conservatoire of Thessaloniki (1914) in northern Greece.

## 1.1. The Greek National School

The Greek National School evolved at the beginning of the twentieth century as a result of a Greek social and intellectual renaissance brought about by the cultural and artistic influx from western Europe, and the rise of a national self-awareness following the demise of the Turkish occupation. For the first time Greek composers consciously attempted to establish a national musical identity. They were influenced by several factors: the linguistic struggle between the advocates of an artificial language, *katharevousa*, as the language of the upper classes, and those of the vernacular, *demotiki* language spoken by the majority of the population; the works of poets such as Palamas and Sikelianos, who fought for the dominance of the *demotiki* Greek language; by the literary journals '*Noumas*' and '*Eleftheri Skini*'; and by the other national music schools of Europe. In 1901 the composer George Lambelet in his essay 'The National Music' developed a manifesto upon which a modern Greek music might be established, and he invited Greek composers to be inspired by folk song:

It is indisputable that our *demotiki* [folk] *muse*, in poetry as well as in music, presents to us the entire contemporary Greek soul. To whatever she gave birth in our poetic art with a Solomos, Krystallis, Palamas, Porfiras, etc, so she should do the same to our composers.<sup>19</sup>

In the programme notes of his first concert in Greece, in 1908, the composer

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<sup>18</sup> Nef, *History of Music*, p.562.

<sup>19</sup> George Lambelet, 'The National Music', in *Panathinea*, 15 2 (November 1901), pp.82-90.

Manolis Kalomiris suggested a doctrine for the Greek National School. He argued that:

Greek music should find its roots, on the one hand, in the music of our pure folk songs, and, on the other, it [should be] decorated with all the technical means which we [the Greek composers] were granted through the constant work of the musically developed nations, and first of all the Germans, French, Russians and Norwegians [...] Now, if, for the building of the palace, the builder used both foreign and native material, it doesn't matter; as long as the palace is founded in Romeic [Greek] land.<sup>20</sup>

Although this school lagged behind contemporary European developments, it did move Greek composition away from the Ionian Italianate style, and incorporated into the musical fabric elements taken from the indigenous musical tradition such as: the extensive use of folk songs, not usually based on the major or minor scales of western art music; a great rhythmic variety, including the frequent use of irregular metre 7/8, 5/8 etc; and an idiosyncratic harmonic language, derived from the Greek modes (*tropoi*)<sup>21, 22</sup> Among the earliest Greek composers to use folklore as a source of musical material, besides Kalomiris (1883-1962), were Dionysios Lavrangas (1864-1941), George Lambelet (1875-1945), Marios Varvoglis (1887-1967) and Emilios Riadis (1886-1935).

Apart from incorporating folk elements into their music, the most notable characteristic of these composers, an overall stylistic appraisal of the national school is problematic,<sup>23</sup> although a tentative division of its composers into three groups can be made. Late-romantic elements of the German tradition are obvious in the compositions by, among others, Kalomiris, Sklavos, Evaghelatos, Nezeritis; impressionistic influences are found in works by Varvoglis, Riadis, Margaritis, while the composers Kydoniatis and Xenos were closer to the Russian tradition.<sup>24</sup>

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<sup>20</sup> Nef, *History of Music*, p.581.

<sup>21</sup> For a discussion about the Greek modes, see Manolis Kalomiris, *Harmony*, vol.2 (Gaitanos, Athens), 1935, pp.178-179.

<sup>22</sup> Nef, *History of Music*, p.574.

<sup>23</sup> See Leotsakos, 'Greece (After 1830)', p.673.

<sup>24</sup> *Ibid.*

## 1.2. The Modern Greek School

Despite an inherent conservatism in the arts, a few composers gradually moved away from these nationalist musical ideas and may be considered as the founders of a 'modern' Greek School. A very tentative division of this School might consist of two groups.<sup>25</sup> In the first, composers still use traditional models but move towards more modern trends, including atonality. In this group belong, among others, the composers Dimitris Mitropoulos (1896-1960), (perhaps more well-known as a conductor), Theodoros Karyotakis (1903-1977), Giannis Constantinidis (1903), and Solon Michaelidis (1908-1979). In the second group, composers were largely influenced by the principles of the twelve-note method and strict serialism. This group includes, among others, John Andrew Papaioannou (1910-1989),<sup>26</sup> Yiannis Christou (1926-1970) and, of course, Nikos Skalkottas, the first composer to introduce dodecaphonism in Greece.

## 2. Skalkottas's life

### 2.1. The first years in Greece (1904-1921)

Nikos Skalkottas was born on the 8th of March 1904 in Chalkis,<sup>27</sup> capital of the Greek island of Euboea (Evia). His paternal family shows several musical connections. His great-grand father was a renowned violinist; his father, Alexandros (Alekos), a flautist, and his uncle, Costas, a violinist, both played in the Philharmonic (Military Band) in Chalkis. Skalkottas received his first violin lessons from his uncle Costas,<sup>28</sup> and showed

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<sup>25</sup> Dimitris Athanasiadis, *Concise History of Music* (Macedonian Conservatoire, Thessaloniki), 1982, p.204.

<sup>26</sup> He is no relation to the musicologist John G. Papaioannou.

<sup>27</sup> Papaioannou, in all his articles, states this as the date of Skalkottas's birth. Thornley in his *Grove* article mentions that Skalkottas was born on March 21; see Thornley, 'Skalkottas', p.361.

<sup>28</sup> Papaioannou, 'I Eikosaetirida' (1969), p.122.

his musical ability at an early age. When, aged five, his family moved to Athens<sup>29</sup> so that he might receive a better musical education,<sup>30</sup> he was already able to play tunes on a small violin of his own manufacture.<sup>31</sup> However, Thornley suggests that, apart from young Nikos's musicality, there was another reason which prompted the family to move to Athens. Skalkottas's uncle Costas was director of both the Band and the music school in Chalkis, but, after a political intrigue, the City council set up a new music school and a new Band, and Costas and Alekos realized that they had to look for work in the cafe orchestras of Athens.<sup>32</sup> The family appears to have had a difficult time in the capital. They frequently changed house, usually every September,<sup>33</sup> which affected the young Nikos's schooling. He was 'a very tired child',<sup>34</sup> who also used to play the violin at different functions and in cafes in Athens, Thessaloniki and Volos, to help the family financially.<sup>35</sup>

In 1914 Skalkottas entered the Athens Conservatoire to study violin with Tony Schultze. According to the Conservatoire's Archive, he graduated in 1920, having achieved 'excellent' results in his final exams in the required subjects of harmony, choir, sight reading, history of music, keyboard, and orchestra, and was awarded the gold medal of Andreas and Iphigenia Sygros. His final concerto performance took place during the last concert of the Athens Conservatoire Symphony Orchestra on May 25, 1920, at the Municipal Theatre.<sup>36</sup> Skalkottas's talents seem not only to have been in music. There are suggestions that during his student days he also published some

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<sup>29</sup> According to Thornley the Skalkottas family moved to Athens in 1906, when Nikos was two years old; see Thornley, 'Skalkottas', p.361.

<sup>30</sup> Papaioannou, 'I Eikosaetirida' (1969), p.122; also in Papaioannou, 'Nikos Skalkottas', (1976), p.321.

<sup>31</sup> *Ibid.*, p.321.

<sup>32</sup> Thornley, BBC Broadcasting.

<sup>33</sup> Until 1916 they frequently moved to different houses around the area of Metaxourgio, a rather deprived area of Athens, although Papaioannou states that at the time it was the centre of the capital. Then, the whole family moved to 43 Thermopiles Street, where they lived until 1938. The next residence was 34a Iasonos Street, where Skalkottas lived until 1946, when he moved to his wife's house, 41 Kallidromiou Street, where he stayed until his death; Papaioannou, 'Nikos Skalkottas (1904-1949)' in *Archive of Euboean Studies*, 3 (Athens), 1955, pp.3-24, pp.4-5.

<sup>34</sup> Personal communication from his daughter, Artemis Lindal, who was told this by her mother Matla Temko.

<sup>35</sup> Apart from photographic and other surviving evidence which prove such activities (for example article in the newspaper *Tachydromos*, dated 21/7/1921), Papaioannou mentions this in the Greek Radio Three broadcast on 9.10.59.

<sup>36</sup> Athens Conservatoire Archive (academic year 1919-20).

poems in the literary Athenian magazine *Numas*, under a pseudonym (1918-19), which, however, are untraceable today.<sup>37</sup>

## 2.2. The Berlin period. The student years 1921-24

In 1921 Skalkottas won a two-year 'Averof Scholarship', which enabled him to travel to Berlin to pursue further his musical studies. At this time Berlin was the focus of Germany's cultural life, 'a haven for all that was new and experimental in the arts, eventually rivalling Paris as a focus of avant-garde activity'.<sup>38</sup> Several of the most prominent composers of the age taught there including Busoni, Schoenberg, Schreker and Hindemith. It is likely that here the seventeen-year old Skalkottas found a world of the arts he had not dreamed of in the rather backward environment of provincial Athens.

In October 1921 Skalkottas began his violin studies, with Willy Hess, at the Hochschule für Musik, where he stayed until September 1924. Papaioannou, however, states that Skalkottas studied with Willy Hess only for two years (1921-1923) and he did not finish with him because at the end of 1923 he definitely decided to turn exclusively to composition.<sup>39</sup> This appears to be incorrect. According to the Hochschule's Archive, Skalkottas was registered there in Hess's class until 30 September 1924, while his last concert appearance as a soloist, representing Hess's violin class, was on 4 June 1924.<sup>40</sup> Moreover, there is some confusion about Skalkottas's compositional activities at this time, which demands clarification. All previous biographies, which are essentially derived from Papaioannou's work, suggest

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<sup>37</sup> Papaioannou, 'Nikos Skalkottas' (1955), p.5. This is also mentioned in his unpublished biography of Skalkottas. There Papaioannou states that: 'Skalkottas was distinguished in poetry. He wrote good enough poems to be published in the prestigious magazine *Noumas*, as his sister Kiki testifies. However, it is not easy to detect [these poems] today' (Papaioannou, MS Skalkottas's Biography, p.B17). In the biography Papaioannou uses two types of pagination: S8-S21 and B1-B63. In the pages with S paging number he largely describes his sources, while the B-numbered pages include the main text.

<sup>38</sup> Robert P., Morgan, *Twentieth-Century Music*, (New York, London), 1991, p.220.

<sup>39</sup> Papaioannou, MS Biography, p.S17.

<sup>40</sup> In this concert Skalkottas played the second violin in L.W. Maurer's *Konzertante* in A-dur for four violins Op.55; program notes from the Hochschule's Archive.



that Skalkottas, in addition to his violin lessons, studied composition with 'Paul Kahn',<sup>41</sup> while Thornley states that 'his first works date from the years 1923-25 when he took composition lessons with Juon and Kahn'.<sup>42</sup> Demertzis and Konstantinou also duplicate the idea that in 1923 Skalkottas had composition lessons with Juon and Kahn.<sup>43</sup>

My own research has established that Robert Kahn and Paul Juon both taught composition at the Hochschule and both were head of a class for chamber music. However, according to the Hochschule's own archive, Skalkottas was not registered to study composition there, but only to attend chamber music classes with Robert Kahn, although it is possible that he may have had unofficial composition lessons with one or the other, most likely Kahn. Archive programmes also show that Skalkottas participated in many concerts, both as soloist and in chamber ensembles.<sup>44</sup>

In Berlin Skalkottas became acquainted with several Greek musicians: the composers Yiannis Konstandinidis and Antiochos Evangelatos, and the pianists Anthonis Skokos and Polyxeni Roussopoulou-Mattei. Thabard suggests that on his arrival in Berlin, he shared a room with the composer and conductor Dimitris Mitropoulos, who was appointed as Korrepetitor (coach) in the Oper Unter den Linden (1922-24) and was an informal student of Busoni.<sup>45</sup> However, Trotter in his book on Mitropoulos contradicts this. He states that:

He [Skalkottas] and Mitropoulos just missed each other in Berlin, and Skalkottas confessed somewhat enigmatically to a mutual friend – the pianist John Papaioannou – that 'it was probably just as well' that the meeting hadn't come off [Papaioannou, interview by Oliver Daniel, May 28, 1985]. Evidently someone had told Skalkottas something about Mitropoulos that prejudiced Skalkottas against him. Homophobia is ruled out by the ambivalence of Skalkottas's

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<sup>41</sup> Cited in Papaioannou, 'Nikos Skalkottas' (1976), p.321, and in all his Greek articles; Thabard, *Nikos Skalkottas*, p.16; Koutsobina, *Nikos Skalkottas: Two Late Works for Cello and Piano*, p.15.

<sup>42</sup> Thornley, 'Skalkottas' p.361.

<sup>43</sup> Demertzis, *Nikos Skalkottas as composer for piano solo*, p.26; Konstantinou, *A Catastrophe? An Investigation of Selected Piano Compositions of Nikos Skalkottas*, p.2.

<sup>44</sup> Information confirmed by Dr. Dietmar Schenk, archivist at the Hochschularchiv of the Staatliche akademische Hochschule für Musik Berlin. Also, program notes from concerts, given at the Hochschule confirm that Skalkottas participated in several concerts as a member of a chamber group: 31/5/1922; 3/2/1923; 26/1/1924; 13/2/1924, as soloist, representing Willy Hess's class; participating in a concert by Robert Kahn's chamber music class in 7/3/1924; his last appearance is documented as 4 6 1924.

<sup>45</sup> Thabard, *Nikos Skalkottas*, p.16.

own sexual preferences. Nor did Skalkottas cease admiring Mitropoulos as a composer, even going as far as to dedicate one of his own pieces to Mitropoulos and to orchestrate the conductor's *Four Kytheran Dances* for piano'.<sup>46</sup> [Papaioannou, interview by Oliver Daniel, May 28, 1985].<sup>47</sup>

Papaioannou's remarks about Skalkottas's sexuality and prejudice against Mitropoulos are highly questionable, and not substantiated elsewhere. It is more likely that the seventeen-year old Skalkottas might have felt intimidated by the reputation of the established and successful conductor Mitropoulos, and may have been reticent about making further acquaintance. Minos Dounias, who was studying musicology in Berlin in the 1920s, and met Skalkottas in 1921, draws a picture of the young student at the time:

He was a good-hearted, carefree child, who loved passionately life and sweets [...] His deep gaze, however, revealed the power of a born artist. I never heard him boasting. From strangers I found out that he played the violin excellently. His teacher at Berlin's Hochschule, Willy Hess, often spoke with admiration about the excellent 'Athenian violinist' and many times he presented him in major concerts of the Institute as his most advanced student. Despite his success, Skalkottas always remained affable, an enemy of ostentation and vanity, the way we knew him all his life.<sup>48</sup>

## 2.3. The years 1924-27

In 1924 Skalkottas abandoned his violin studies in favour of composition, and he began private lessons with Kurt Weill. However, there is again some confusion about the exact chronology of Skalkottas's studies with him. Thornley believes that 'he also took some lessons with Weill (1928-29)',<sup>49</sup> while Papaioannou, in his article on Skalkottas in *European Music in the 20th Century*, contradicts previous references and states that 'he

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<sup>46</sup> Papaioannou, in his own manuscript biography, contradicts this statement, by mentioning that Skalkottas orchestrated Mitropoulos's *Cretan Feast* (p.S12, and p.B44).

<sup>47</sup> William Trotter, *Priest of Music: The Life of Dimitri Mitropoulos*, (Amadeus Press, Portland, Oregon), 1995, p.74.

<sup>48</sup> Minos Dounias, *Musicocritica* (Estia, Athens), 1963, pp.64-65.

<sup>49</sup> Thornley, 'Skalkottas', p.361.

studied composition [...] for a short period in 1931 with Kurt Weill'.<sup>50</sup> Orga, mentions that Skalkottas 'went to Kurt Weill for a short period' after 'the end of his lessons with Schoenberg in 1931'.<sup>51</sup> Dounias in his writings affirms that 'parallel with his commitments in the Hochschule, he studied composition first with Kurt Weill and later with Paul Jarnach'.<sup>52</sup> Finally, according to Thabard, Skalkottas's own correspondence gives evidence that in 1926 he was still a student of Kurt Weill.<sup>53</sup>

Weill, from 1923 until probably 1926, supplemented his income by giving private theory and composition lessons and his early students included Skalkottas, Claudio Arrau, and Maurice Abravanel.<sup>54</sup> At that time Weill also complemented his own composition studies at the Akademie der Künste with counterpoint lessons from Philip Jarnach,<sup>55</sup> a friend and colleague of Busoni. It was probably Weill who introduced Skalkottas to Jarnach, with whom he had composition lessons from 1925 until 1927. During these years Skalkottas composed a number of works, most of which are now lost, but which are referred to in his correspondence.<sup>56</sup> These included a String Quartet and a String Trio (1923-24). The Skalkottas Archive Catalogue mentions that 'according to the composer [the String Quartet] is his first relatively mature work', while the String Trio 'is the second relatively mature work'.<sup>57</sup> The surviving works of this period are mainly for piano, including a *Greek Suite* for piano solo,<sup>58</sup> a Suite for piano solo, two Suites for two pianos,<sup>59</sup> a Violin Sonata (1925), dedicated to his friend Nelli Askitopoulou, a Sonatina for piano solo (dated 6 March 1927), and the *Fifteen Little Variations* for piano (dated 24-26 July 1927), dedicated to the pianist Spyros

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<sup>50</sup> Papaioannou, 'Nikos Skalkottas' (1976), p.321.

<sup>51</sup> Orga, 'Skalkottas: Shadowy Figure of Greek Music', p.36.

<sup>52</sup> Dounias, *Musicocritica*, p.65.

<sup>53</sup> Thabard, *Nikos Skalkottas*, p.19.

<sup>54</sup> David Farneth, 'Chronology of Weill's Life and Works', in *A New Orpheus: Essays on Kurt Weill*, ed. by Kim Kowalke, (Yale University Press, New Haven, London), 1986, p.346.

<sup>55</sup> *Ibid.*, p.346.

<sup>56</sup> Thabard, *Nikos Skalkottas*, p.17.

<sup>57</sup> Papaioannou, *I Eikosaetirida* (1969), pp.149-50.

<sup>58</sup> The *Greek Suite* for piano is undated but bears the inscription 'Berlin'. According to Demertzis, it is probably Skalkottas's earliest surviving work; (Demertzis, *Nikos Skalkottas as composer for piano solo*, p.61).

<sup>59</sup> The *Suite for two pianos* is Skalkottas's first dated surviving work, inscribed 'August 1924'. However, in 1936 he composed another piano suite, which he entitled *First Suite for piano solo*. It is likely that he did not consider the earlier suites as sufficiently important to be catalogued.

Farandatos, with whom Skalkottas for a time shared his student accommodation in Berlin.<sup>60</sup>

Skalkottas's decision to dedicate himself to composition instead of the violin, and to stay in Germany to accomplish this, must have been difficult but also challenging. His surviving correspondence of 1925-26, with his friend Nelli Askitopoulou, who was studying the violin in Brussels at the time, reveals his decision-making processes, and also gives a fascinating insight into his character and outlook. In these letters he describes this difficult and decisive period, and expresses his frustration, disappointments, family pressures, and particularly his loneliness. In one of these he sets out his family's attitude towards his decision to stay in Germany:

*I came here and I found a flood of letters, from my home, from friends, the majority of my acquaintances. It seems they all have one topic to communicate to me: my return to Greece. My sister calls me different names, the most important 'destroyer of my home' [...] [another person] says that I made my mother 'a martyr of life' and that 'first comes the family, the mother, and then the studies' [...] My friends have all thrown a hook with poisoned bait [...] They heap upon me social positions, material rewards, laurels, wreaths, glories, and the like!<sup>61</sup>*

But he attempts to justify his decision to ignore them:

*And now listen to how I am thinking! For my home: I love it, but first the road I have chosen! [...] For my mother: she has my entire thought, and my life is hers. What does it matter if I am not with her? For my friends who love and care for me: I thank them [...] but my return to Greece now would be worse than death. I need to learn so much more.<sup>62</sup>*

and continues this theme elsewhere:

*You know very well my situation. I tried so many times to get you to understand that my soul is found at a standstill at this fatal crossroads of Life, undecided to follow the road which will*

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<sup>60</sup> Demertzis, *Nikos Skalkottas as composer for piano solo*, p.79.

<sup>61</sup> Letter from Berlin to Nelli Askitopoulou dated 16 6/1925. Skalkottas's correspondence with Askitopoulou is kept at the Skalkottas Archive. The original Greek does not easily translate to English. However, I have given a literal translation, to convey as authentically as possible the poetic nature of his writing.

<sup>62</sup> *Ibid.*

*bring glory or disaster, or the road which leads to the secure happiness of the quiet and carefree life [...] On the other hand, if I continue my studies I must forget for ever the idea of returning to Athens [...] And of course I will follow the second road even if I have nothing secured. Besides, it is so beautiful and ideal for one to die defending the Spanish tower of his childhood dreams.*<sup>63</sup>

During the years 1925-26 the young Skalkottas not only had to overcome these family pressures but also had financial problems. The Averof scholarship, which initially enabled him to go to Berlin, had finished and he pieced together a living through various jobs, composing light music, making orchestrations and musical arrangements, and playing the violin in cafes and cinemas,<sup>64</sup> which, however, he disliked. In one of his letters he describes such an engagement as follows:

*I am talking about my new engagement. The payment is wonderful, but the job otherwise is horrific [...] Every night seems to be like a year, and this year is endless, with Skalkottas in the middle looking ridiculous, either conducting or playing.*<sup>65</sup>

Unfortunately, in June 1925, after a trip to Brussels to see Nelli, he found he had lost one particular job. He was deeply disappointed, and his typically stoic but bitter response was communicated to her as follows:

*I came here and I found my own bad luck. As you know, I had here a good engagement in a cinema. In my absence my enemies took the opportunity, in a disgraceful manner, to pass over one disagreeable foreigner [for another] foreigner, but [one] less troublesome and of course cheaper. My enemies are good and honourable because they give me the opportunity to study people and life: this is the thousandth time this happens to me. My solitude and the frequent contact with myself have taught me many things in such circumstances.*<sup>66</sup>

Despite all his problems Skalkottas kept resisting the lure of promised success which apparently awaited his return to the limited musical life of Greece.

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<sup>63</sup> Letter dated Berlin 6/7/1925.

<sup>64</sup> Thabard, *Nikos Skalkottas*, pp.21-22; also, Thornley 'Skalkottas', p.361.

<sup>65</sup> Letter dated Berlin 23 6/25.

<sup>66</sup> Letter dated Berlin 16 6 25.

*To return so soon to Greece and ply the profession of musician in that cemetery, my success [will be] certain, but I lose the course of my studies, and it is so annoying, so unbearable, ridiculous I assure you, to sign, from now, with my 21 years, my spiritual and musical death warrant.<sup>67</sup>*

His negative disposition towards the musical and intellectual situation in Greece is clear:

*It would be a shame if you as well go downhill, which, besides, is natural for all of those who return to the homeland. And for God's sake, don't stay there, at any cost you must leave.<sup>68</sup>*

A year later, Skalkottas, despite continuing financial problems, still refused to return to Greece, but appeared to be more sure about his aim in life, which was to compose:

*I had a proposition from the Conservatoire of Athens [to become] teacher of the first class and 'concertino'<sup>69</sup> in the orchestra with 5000 drachmas salary - that's a joke for me the way I am today, not from an egoistic viewpoint, or a financial one, but from a clearly artistic one: today I am not a violinist. Composition is my only occupation and my only ideal, because I find that in composition I have more flair and a brighter future.<sup>70</sup>*

In these letters Skalkottas, expressing his determination, ambition and idealism despite his different problems, shows himself to be a driven artist, ready to sacrifice the social and financial rewards offered by a return home, in favour of his studies and the intellectual riches of culturally progressive Germany. Furthermore, he reveals that, for him, the only purpose in life is composition, a fact that will be testified many times by other people who later came into contact with him. His preoccupation with composition become inextricably connected with his personality and way of life.

However, these letters show another aspect of his character, that of being a loner, a pessimist and rather bitter. The predominant theme that runs throughout his

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<sup>67</sup> *Ibid.*

<sup>68</sup> Letter dated Berlin 8/11/25.

<sup>69</sup> Leader or concertmaster.

<sup>70</sup> Letter dated Berlin 18 8/26.

correspondence with Nelli is his loneliness and disappointment. He sees her as someone to whom he can unburden himself:

*By writing to you I can relieve all my sorrows of this cursed Life,<sup>71</sup> and if I didn't know that a letter was waiting for me with a good word, full of sympathy, this summer of my Life would be awful as well.<sup>72</sup>*

He smokes excessively and he appears not to be in good health.<sup>73</sup> He is shy and withdrawn. Jarnach describes him to Papaioannou as distant and reticent, someone who did not participate in the jokes and games of his other students.<sup>74</sup> On the other hand, Papaioannou mentions that when Skalkottas was with his Greek friends he was more open, free, extravert and 'naughty'.<sup>75</sup> This is possibly true, although Skalkottas's own descriptions of his character and lifestyle in his letters, and his general demeanour in later life, cast some doubt on Papaioannou's assertions. He writes:

*I assure you [...] that apart from my work, from my Music, my books and my thoughts, nothing else interests me. I never envied the friendships, the strolls, all those which are called with one word: time-wasting! I don't know what current pushed me so far away from the world and what urge still pushes me, but anyway the way I have built my Life, a change is impossible.<sup>76</sup>*

Such a position makes him appear rather antisocial. A letter of 1925 reveals an attitude that will be observed, and recorded, many times in his later life. On his departure from Brussels he was taken to the station by a Mr. Blöm, who:

*Was very polite with me; he bought me chocolate and a box of cigars; he found a good seat for me in the train [...] He gave me his card and he wants me to write to him my news. But what horror with me; I didn't even say a thank you! It is in my sperm not to be able to stand such outpouring of feeling.<sup>77</sup>*

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<sup>71</sup> Skalkottas writes with capital the first letter of the words Life, Music and You (referring to Nelli), perhaps for emphasis, to show that he considers these three as the most important in his life.

<sup>72</sup> Letter dated Berlin 16/6/25.

<sup>73</sup> In a letter to Nelli, dated 6/7/25, Skalkottas asks her not to reveal this fact to his family, should she come into contact with them.

<sup>74</sup> Papaioannou, MS Biography, p.B20.

<sup>75</sup> *Ibid.*

<sup>76</sup> Letter dated Berlin 23/6/25.

<sup>77</sup> Letter dated Berlin 13/6/25.

His correspondence with Nelli is very personal in nature, and at times Skalkottas seems to be either in love with or infatuated by her. This appears to be problematic, and raises certain questions about his personal life. There is no mention or any implication of a relationship with another woman; on the contrary he denies and dismisses his family's accusations that the reason he stays in Berlin instead of returning to Greece is because he is married, and he states emphatically that '*they are fantasizing - i.e. that I am married and other such nonsense*'.<sup>78</sup>

However, he was indeed involved with Mathilde (Matla) Temko, a violin student at the Hochschule.<sup>79</sup> Papaioannou mentions that she was 'the first unofficial wife of Skalkottas,<sup>80</sup> they met at the end of 1921 and the relationship, which was particularly warm and mutual, lasted until 1931'.<sup>81</sup> Elsewhere he suggests that during the years 1927-31 Skalkottas's 'relationship with Temko was continuing normally and warmly, although he himself, as we know, was considerably "naughty" in his conquests'.<sup>82</sup> This is questionable considering Skalkottas's character and lifestyle as given in the letters and confirmed by other sources.

Papaioannou's information about Skalkottas's relationship with Temko is not entirely correct. Skalkottas met Matla at the Hochschule, although we do not know the exact year, and had an affair with her. They used to live in the same block of flats, but not together, and although they were never married, they had two children, twins, a boy and a girl, born in the spring of 1927. Neither took any responsibility for the children, they did not bring them up themselves but put them into care, because they were both heavily involved with their studies, ambitions and careers, and perhaps still rather 'immature'. The boy died in infancy, but Skalkottas's daughter, Artemis, survives. She was visited by her father occasionally, and even taken by him to Schoenberg's house. Matla emigrated to Sweden in late 1932, six months before Skalkottas left Berlin, but Artemis was left in care, alone, until 1940, when she also

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<sup>78</sup> Letter dated Berlin 24/6/25.

<sup>79</sup> Temko (born in Riga, 17.4.1903) studied violin at the Staatliche akademische Hochschule für Musik from April 1921 to March 1922 and again from October 1922 to March 1925. Her first teacher was Gustav Havemann, while in 1924 she seems to have switched to Willy Hess; (documented in the Hochschularchiv of the Hochschule für Musik).

<sup>80</sup> Several times in his biography Papaioannou refers to her in passing as 'his wife'.

<sup>81</sup> Papaioannou, MS Biography, p.S12.

<sup>82</sup> *Ibid.*, p.B31.



emigrated to Sweden.<sup>83</sup> Skalkottas's family disapproved of this relationship, and when his sister, Kiki, visited him in Berlin, she made clear her dislike of Matla. Some years later in Greece, in one of his letters to Matla, Skalkottas asks her to send him a photograph of herself, because his sister '*has hidden the big one*'.<sup>84</sup> We have little further information about this relationship, their mutual feelings, or the reasons for the decisions they felt compelled to take. A certain amount of secrecy surrounds the whole affair even today, and it was definitely a topic to avoid within Skalkottas's Greek family, even kept secret for more than twenty years from his other children.<sup>85</sup> All that survives are Matla's occasional comments, passed onto her family, that 'she liked Skalkottas, but she was very hurt by him'.<sup>86</sup> The picture she gives of Skalkottas appears to be that of a generally depressed, self absorbed, uncaring person, obsessed entirely with composition; friends and others felt disappointed with his character and his behaviour. With one sentence she summarizes his image:

He was an impossible man to live with. He cared only about composing.<sup>87</sup>

Overall, this is an important formative period not only for Skalkottas's personal character, but also for his development as a composer. However, at a personal level, the different allegations, the anecdotes and the facts, and most importantly his own correspondence, give a fascinating though frequently contradictory insight into his personality, his lifestyle and his attitude towards the world in general. The overriding picture we gain is that of a talented, single-minded, rather difficult and uncaring but lonely person, whose sole interest and purpose in life was composition, even at the expense of sacrificing family life and the feelings of loved ones.

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<sup>83</sup> Even in Sweden she did not live with her mother, but was once more put into care. She grew to be a pianist and music teacher. She is married to Kurt Lindal, and has four children, Göran, Anna, Eva and Maria, all talented, professional musicians.

<sup>84</sup> Letter to Matla, dated Athens 27/11/1935.

<sup>85</sup> His two Greek sons, Alekos and Nikos, were told by their mother about Artemis, their step-sister, on Nikos's twentieth-first birthday.

<sup>86</sup> Artemis Lindal, personal communication.

<sup>87</sup> Matla said this on several occasions to both Artemis and her granddaughter Anna Lindal, both of whom communicated it to me.

## 2.4. The years 1927-31. Apprenticeship with Schoenberg

In 1927 Jarnach was appointed professor of composition at the Cologne Musikhochschule and left Berlin.<sup>88</sup> Inevitably, Skalkottas's lessons with him ended, but he decided to remain in the city. Meanwhile, he was awarded another scholarship, from the Greek benefactor Emanuel Benakis, which, according to Thabard, allowed him to live without financial worries until 1931 and to accumulate a large music library.<sup>89</sup> Papaioannou, however, gives two different dates for this scholarship, in two different articles: in his 1976 article he states that Skalkottas received the Benakis scholarship in 1923, while in his 1955 article he mentions the years 1924-27. According to Thornley he lived on the Benakis scholarship between 1928-31;<sup>90</sup> Whatever the truth, he decided to attend Schoenberg's masterclasses in the Prussian Academy of Fine Arts, which he joined in November 1927.<sup>91</sup>

Because of the importance of Schoenberg's teachings for Skalkottas, and the significance they have for his compositional practice, it is important to give as full a picture as possible of Schoenberg's masterclasses, to present the environment which appeared so stimulating and exciting to the young Greek student.

Following Busoni's death in June 1924, Schoenberg had been invited to replace him in the Prussian Academy of Fine Arts in Berlin, and he took up his position in January 1926, after a delay caused by appendicitis.<sup>92</sup> He was expected to be in Berlin for six months of the year and to teach classes of his own design to those students who seemed to him qualified.<sup>93</sup> Among his students were Walter Goehr, Alfred Keller, Erich Schmid, Norbert von Hannenheim, Josef Rufer, Winfried Zillig, Roberto Gerhard, Peter Schacht, Josef Zmigrod, Walter Gronostay, Adolf Weiss, Joseph Zmigrod and the

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<sup>88</sup> See Helmut Wirth, 'Philip Jarnach' in *The New Grove Dictionary of Music and Musicians*, 9 (1980), pp.557-558, p.557.

<sup>89</sup> Thabard, *Nikos Skalkottas*, p.21.

<sup>90</sup> Thornley, 'Nikos Skalkottas', p.361.

<sup>91</sup> A document of the Prussian Academy of Fine Arts, dated 8 November 1927, states that Skalkottas had passed the entrance exam and was accepted into Schoenberg's masterclass. See also Joan Allen Smith, *Schoenberg and his Circle: A Viennese Portrait* (Schirmer Books, New York), 1986, p.227 and pp.284-285. According to Papaioannou it was Walter and Rudi Goehr who persuaded Skalkottas to leave Jarnach and join them in Schoenberg's classes; (MS Biography, pp.S13, and B27).

<sup>92</sup> Smith, *Schoenberg and his Circle*, pp.223-224.

<sup>93</sup> *Ibid.*, p.223.

Greek Charilaos Perpessas.<sup>94</sup> Josef Rufer was Schoenberg's assistant, providing more elementary tuition to the majority of his composition pupils (Schoenberg did none of this during his Berlin years), and familiarizing them with Schoenberg's methods and theoretical views.<sup>95</sup> His masterclasses were always assembled at his home,<sup>96</sup> and Roberto Gerhard describes how they were constructed:

The *Meisterklasse* in Berlin was [...] in a more academic style. Schoenberg lectured to us. He would pace up and down the room and expound the subject which would be developed in a whole series of lectures, and also give indications as to the work he expected us to do. Every point would be abundantly illustrated and exemplified with passages or entire works taken from the repertoire ranging roughly from Bach to Brahms. Only very occasionally would a modern work be chosen for analysis.<sup>97</sup>

Reich's critical biography of Schoenberg also reveals something of his teaching methods:

One particularly original touch was that Schoenberg would first let his pupils discuss their compositions among themselves, before coming out with his own observations. Weiss also mentions that there were often violent arguments during such discussions, but that these greatly encouraged the remorseless honesty which Schoenberg himself practised, and which he absolutely demanded of his pupils.<sup>98</sup>

At a technical level, as Gerhard has mentioned, Schoenberg's teaching was founded upon a thorough knowledge of the classical repertory. He made frequent reference to works of the classical and romantic composers; not, however, as models to be imitated, but as examples of possible solutions to compositional problems. He encouraged his pupils to find their own solutions to such problems, and explains this approach in the preface to his *Theory of Harmony*:

In my teaching I never sought merely to tell the pupil what I know [...] Better to tell him what he did not know [...] Had I told

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<sup>94</sup> In a document from the Academy dated 7 2/1928. See also Smith, *Ibid.*, pp.225-7.

<sup>95</sup> See Willi Reich, *Schoenberg: A Critical Biography*, trans. Leo Black (Longman, London), 1971, p.157.

<sup>96</sup> *Ibid.*, p.156.

<sup>97</sup> Roberto Gerhard, 'Schoenberg Reminiscences' in *Perspectives of New Music*, 13 (1975), pp.57-65, p.64.

<sup>98</sup> Reich, *Schoenberg: A Critical Biography*, p.156.

them merely what I know then they would have known just that and nothing more. As it is, they perhaps know even less. But they do know what matters: the search itself.<sup>99</sup>

Some of Schoenberg's pupils were interested in the twelve-note method, including Skalkottas, who had already developed his own version at this early stage. Schoenberg, although carefully scrutinizing his students' twelve-note works and making helpful suggestions, did not lecture on the subject.<sup>100</sup> Gerhard recalls that:

Exactly as in his *Harmonielehre*, Schoenberg taught composition strictly on the lines of the classical models. Anyone who would have come to him asking to be taught how to write 'modern' music would probably have been roundly dismissed [...] Everyone could use his own idiom (if he had any of his own) or adopt whatever manner he chose. Matters of idiom would hardly ever be the subject of criticism with him. He had little concern with these questions. Least of all would he expect us to write in his own style or try to imitate him [...] Above all he taught one to be true to oneself.<sup>101</sup>

Schoenberg himself testifies that:

All my pupils differ from one another extremely and though perhaps the majority compose twelve-tone music, one could not speak of a school. They all had to find their way alone, for themselves. And this is exactly what they did; every one has his own manner of obeying rules derived from the treatment of twelve-tones.<sup>102</sup>

Many of Skalkottas's fellow students confirm Schoenberg's refusal to teach twelve-note composition. For example Alfred Keller has said:

Twelve-tone music, and particularly dodecaphonic compositional technique, was very rarely discussed and then only on special occasions [...] Schoenberg only spoke of twelve-tone composition when students presented such works to him.<sup>103</sup>

Another colleague, Erich Schmid, concurs:

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<sup>99</sup> Schoenberg, *Theory of Harmony*, trans. Roy Carter (Faber and Faber, London), 1983, p.1.

<sup>100</sup> Smith, *Schoenberg and his Circle*, p.225.

<sup>101</sup> Gerhard, 'Schoenberg Reminiscences', p.64.

<sup>102</sup> Schoenberg, *Style and Idea*, p.386.

<sup>103</sup> Smith, *Schoenberg and his Circle*, pp.228-9.

In this time he was never teaching twelve-tone. We worked only with examples from Mozart, the classic, romantic, Brahms etc [...] He did speak about twelve-tone, but he didn't teach it [...] For example, he did illustrate the development of twelve-tone music in his early works [...] He showed us the variations from the Serenade [...] But he showed more which related to classical formulation and not to a technical renunciation of classic composition.<sup>104</sup>

At a more personal level, Schoenberg's influence on his students was considerable. Smith suggests that:

[Schoenberg] was an outstanding and prophetic teacher. His students did not merely study with him but became his disciples [...] he endeavoured to discover the inner personalities of his students and to help them find their own way in music.<sup>105</sup>

In this environment Skalkottas completed his formal musical education. He was influenced by Schoenberg not only in his musical training and compositional thinking, but also in his overall personal development, since Schoenberg used to discuss in his classes painting, architecture, literature, philosophy and politics.<sup>106</sup> Years later he recalled his teacher's influence, stating that:

*With every word and with every work I feel his strong influence. His instructions to young people and young musicians to progress were always right. I would like to have carried on working with him.*<sup>107</sup>

It has been suggested that Skalkottas's character, initially introvert, became more positive and outgoing, especially during the 'Schoenberg years';<sup>108</sup> he became an extrovert who liked to organize parties and practical jokes. He was again involved in playing chamber music and achieved some recognition by presenting certain works at the end of year concerts at the Academy.

Throughout these years with Schoenberg Skalkottas composed mainly chamber music. This included three String Quartets, two Sonatinas for violin and piano, a

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<sup>104</sup> *Ibid.*, p.231.

<sup>105</sup> *Ibid.*, p.130.

<sup>106</sup> *Ibid.*, pp.231-233.

<sup>107</sup> Letter to Matla Temko, dated Athens 27/11/1935.

<sup>108</sup> Papaioannou, "Society of Skalkottas's Friends" and the "Skalkottas Archive", unpublished article, (1994), pp.1-26, p.17.

Concerto for Wind Orchestra, an Octet and his First Piano Concerto. The First String Quartet, and the First and Second Sonatinas for violin and piano were both performed on 19 June 1929 at the Academy, as part of Schoenberg's masterclass concert that year.<sup>109</sup> Dounias was present at this concert and many years later recalled that:

The Second String Quartet<sup>110</sup> by Skalkottas [...] occupied an honorary place at the end of the program. The impression this music brought to all of us is still very vivid. Its mature spirit, the coherence of its ideas, the unparalleled fascinating rhythms; [we were] all convinced, by general consent, that it was a real creation.<sup>111</sup>

The Second String Quartet and the Concerto for Wind Orchestra, whose manuscripts are lost, both date from 1929. However, we know about the latter because it was first performed on 20 May 1930, at the Prussian Academy, conducted by Skalkottas himself.<sup>112</sup> The manuscript of another quartet, the Easy String Quartet (1929), is also lost; however, the Archive Catalogue states that this quartet had six movements and was performed in Athens in 1930.<sup>113</sup> In 1929, according to the same Catalogue, Skalkottas composed the *Unknown Soldier* for choir and orchestra, based on a poem by Ralf Stein, which 'according to the composer was very difficult'.<sup>114</sup> The Octet for flute, oboe, clarinet, bassoon, and string quartet was first performed on 2 June 1931 at the Academy, and conducted by Erich Schmid.

The intermittent teaching arrangements of Schoenberg's classes allowed Skalkottas time to travel to Austria and also to Greece twice, once in 1928, for two months, and once in the winter of 1930/31, for five months.<sup>115</sup> In both of these visits he felt disappointed with his compatriots and his country. During his first visit he was shocked at the way the city had deteriorated since he left it as a seventeen year old.

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<sup>109</sup> In the String Quartet Skalkottas played the second violin.

<sup>110</sup> Dounias seems to be mistaken about the number of the Quartet. In the 1929 program, and in Skalkottas's manuscript, the quartet is titled as Streichquartett, without a number, while in the Archive Catalogue it is titled as First String Quartet.

<sup>111</sup> Dounias, *Musikocritica*, pp.65-66.

<sup>112</sup> In the same concert Skalkottas conducted the Symphony for Orchestra by Norbert von Hanneenheim, a fellow student.

<sup>113</sup> Papaioannou, *I Eikosaetirida* (1969), p.149.

<sup>114</sup> Archive Catalogue, p.155. This composition does not survive.

<sup>115</sup> Papaioannou, 'Nikos Skalkottas', (1955), p.7.

After the catastrophic defeat by Turkey in 1922 refugees had poured into the city and its surrounding areas. Skalkottas apparently told a friend in Berlin:

*Imagine a tiny little room in a refugee quarter. Six or seven people of different ages all shaking with fever suffocating in the sheer dirt of the place. In the whole of Athens there are no proper sewers. And the depressing optimism [...] And as for the bureaucracy and the rich, particularly the young rich. Ah! Every time someone pays me a 'cultivated' compliment I feel so alienated. It is as if the Greek class system has been struck with paralysis. I am very disillusioned with my country.<sup>116</sup>*

He had not changed his mind two years later when he again visited Athens, this time conducting the Athens Conservatoire Symphony Orchestra in his Concerto for Wind Orchestra;<sup>117</sup> his chamber music compositions of the years 1928-30 were also performed.<sup>118</sup> However, a critical review in the magazine *Mousiki Zoe* [Musical Life] was very unfavourable to the young composer:

Mr Skalkottas wanted to amuse himself at the expense of the respectable audience. - He renounces deliberately and insistently both inspiration and creativity, and of course he profits doubly: a) he becomes innovative and b) he covers his sterility under the pretext of modern technique. - The compositions by Mr Skalkottas, simply, are boring and unpleasant exercises of Schoenberg's inexperienced, neophyte student, which the patient audience must suffer without protest.<sup>119</sup>

In the early 1930s Greek audiences were unwilling to appreciate music which did not conform to the ideals and aesthetics of Greek nationalism. A similarly negative response to modern music was expressed in 1928 by the National School composer, George Lambelet in his article 'New Music and Modernist Composers':

One of those extreme modernist [composers] is for example Alban Berg, a pupil of Schoenberg, whose controversial

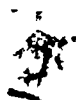
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<sup>116</sup> Thornley, BBC broadcast.

<sup>117</sup> The program of this concert also included Schubert's Ninth Symphony; in Thabard *Nikos Skalkottas*, p.23, and Papaioannou, 'Nikos Skalkottas' (1955), p.7.

<sup>118</sup> The First, Second and 'Easy' Quartets were performed with Nelli Askitopoulou playing the first violin. Also the First and Second Sonatinas for Violin and Piano were performed by Volonidis (violin) and Farantatos (piano); Thabard, *Ibid.*, p.23.

<sup>119</sup> Cited in the Greek magazine *Mousiki Zoe*, 6, (Athens, 31 March 1931), p.125.



melodrama *Wozzeck* represents the most cruel sentence to death of the [established musical] tradition.<sup>120</sup>

In such a musical environment Skalkottas would not have expected to find sympathy for his music, hence his prophetic description of *'this cemetery'* in his 1925 letter to Nelli Askitopoulou. However, according to Thornley, to get his own back he did something he lived to regret. He published a sharp and detailed criticism not only of the critics but of all the main institutions of Greek musical life. He wrote that: *'What goes on in Athens couldn't happen in a tribe of wild savages'*; he was scathing about the standard of teaching at the Conservatoire and he gave a ruthless analysis of the orchestra's technical defects: slack ensemble, poor intonation, and of the musicians' lack of any real sense of duty or interest, *'naturally enough though since they are practically on starvation wages'*.<sup>121</sup> Ironically, within three years he was forced to join this very orchestra and to stay in its ranks for the rest of his life.

## 2.5. The final Berlin years 1931-33

The documentation of Skalkottas's last two years in Berlin is riddled with contradictions. It has been claimed that, after his second visit and disastrous concert, he left Greece again in June of 1931.<sup>122</sup> However, this cannot be true, since Schoenberg's masterclasses after 1930 were taking place in the spring and autumn months of every year;<sup>123</sup> and, more tellingly, on June 2 of this year Skalkottas played the first violin during the performance of his Octet at the end of year masterclass concert.

At the end of September 1931 Skalkottas's lessons with Schoenberg ended.<sup>124</sup> The Benakis scholarship also finished in 1931, and Skalkottas was again in financial

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<sup>120</sup> George Lambelet, 'New Music and Modernist Composers' in *Musica Chronica*, vol.3 (Athens, June 1928), p.68; cited in Charis Vrontos, *Diabolus in Musica*, (Gutenberg, Athens), p.31.

<sup>121</sup> Thornley, BBC broadcast.

<sup>122</sup> Thabard, *Nikos Skalkottas*, p.25.

<sup>123</sup> Reich, *Schoenberg: A Critical Biography*, p.176.

<sup>124</sup> A document of the Prussian Academy of Fine arts states that Skalkottas's lessons ended on 30 September 1931.



difficulties. Germany was experiencing a severe economic crisis at this time and it is probable that he could not easily find suitable employment. Additionally, he may have suffered a further setback. In December 1931 Webern went to Berlin as a delegate of the Vienna section of the ISCM to attend a meeting of the international jury responsible for selecting compositions for the society's next festival, to be held in Vienna the following June. Webern convinced the jury to include in the festival programme works by two of Schoenberg's pupils: Roberto Gerhard and Norbert von Hannenheim.<sup>125</sup> Skalkottas may have felt frustrated at not also being included, particularly as he was a very good friend of Hannenheim.

This, combined with his financial, and perhaps other personal problems, resulted in a prolonged period of depression which continued until 1934, and during which he became more insular than ever. Papaioannou relates an anecdote from the composer Konstandinidis, with whom Skalkottas was in daily contact:

One day Konstandinidis found him completely changed. Skalkottas told him: 'I will ask you not to come to my house again [...] never [...] neither you nor any of my friends, and please let them know. It is my final decision'. He did not give any explanation why.<sup>126</sup>

There is an implicit contradiction here, however, between the assertion that Skalkottas cut himself off from his friends and the outside world, and Konstandinidis's own apparently detailed knowledge of what Skalkottas was composing. He claims that between the years 1931-33 Skalkottas 'wrote quite a number of Greek folk songs with piano, chamber music, or orchestral accompaniment, as well as for choir; he also composed (1931/32) a first small group of *Greek Dances* for orchestra in a first version'.<sup>127</sup> According to the Archive Catalogue there are only two surviving songs from the year 1932, *O Ali Pasas*, and *Lightning in the East* for voice and piano, and a

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<sup>125</sup> See Hans Moldenhauer, *Anton von Webern: A chronicle of his Life and Work*, (Victor Gollancz, London), 1978, p.370.

<sup>126</sup> Papaioannou, MS Biography, p.B34.

<sup>127</sup> Stated in Papaioannou's unpublished article 'N. Skalkottas: Transcriptions of "9 Greek Dances" from the "36 Greek Dances for orchestra" for Large Wind Orchestra', pp.1-9, p.3. Also stated in the accompanying Notes to a recent CD recording of Skalkottas's *Thirty Six Greek Dances*, played by the Urals State Philharmonic Orchestra, and conducted by Byron Fidetzis (Athens University Music Publications No.2.).

first version of the *Greek Dance 'Peloponnisiakos I'*.

Apart from Skalkottas's generally depressed disposition, however, there are several possible reasons for his alleged introversion at this particular time. Spiritually and artistically he must have felt frustrated, disappointed and perhaps confused. With Hitler's rise to power everything new in German art was being suppressed. The anti-intellectual and anti-artistic attitudes of the National Socialists, together with their brutal anti-Semitic policy, had a fatal impact upon the country's cultural life, with anything innovatory being abruptly stifled and frequently banned by the new regime as 'degenerate'.<sup>128</sup> Many of the leading artistic figures, Jewish and non-Jewish alike, fled during the 1930s, and most of Skalkottas's friends left Berlin. In 1932 Franz Schreker was forced to leave the direction of the Hochschule. In 1933 Hermann Scherchen, Kurt Weill, and Schoenberg also left Germany. Under these adverse political and social conditions, and in addition to his personal, financial and emotional problems, Skalkottas, disillusioned and possibly frightened, fled Berlin in May 1933. Yet, the nature of his departure is again replete with contradictions and unanswered questions. We are told that he abandoned everything. Papaioannou states that 'he left Berlin "secretly" leaving his entire library, all his musical manuscripts, most of his clothes, and all his belongings to his landlady without even letting her know about his departure'.<sup>129</sup> However, Papaioannou does not explain the reasons for this secrecy. Hadjinikos suggests that 'Skalkottas decided to return to his country for a while, leaving as a pledge to his landlady - for some rent he owed - his rich music library, together with the manuscripts of his compositions'.<sup>130</sup> Thornley states that by May 1933 Skalkottas was completely penniless and had to ask the Greek Embassy to repatriate him at their expense. He arrived in Athens in a state of nervous shock; when he recovered his first thought was to leave Greece again as soon as possible, but his passport had been taken away.<sup>131</sup>

According to Papaioannou's biography, Konstandinidis said that Skalkottas ended his relationship with Matla Temko, presumably in 1931. She kept sending him

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<sup>128</sup> Morgan, *Twentieth-Century Music*, p.221.

<sup>129</sup> Papaioannou, MS Biography, p.B40.

<sup>130</sup> Hadjinikos, 'Skalkottas's Case' in *Archive of Euboean Studies*, KB (Athens), 1978-79, pp.21-29, p.22.

<sup>131</sup> Thornley, BBC broadcast.

letters during his last two years in Berlin, which Skalkottas supposedly threw away unopened, an attitude which continued after his return to Greece, where Temko still sent letters. When his sister questioned his behaviour he would answer: '*I am not interested*'.<sup>132</sup>

This is simply not true. It is clear that the relationship between Skalkottas and Matla was not good, if indeed it had actually survived at all during this time. But in later correspondence he admits this and regrets their arguing; he pleads:

*Despite all the arguments we had in the past I regret that we are separated and so far apart. Please write to me immediately.*<sup>133</sup>

Matla, half-Jewish and no doubt worried about her prospects in Germany, and seeking a better life for herself elsewhere, left Berlin in late 1932. She went to Sweden to work as a violinist, leaving behind both her daughter and Skalkottas. However, they did keep in touch and sent long letters to each other until 1937. In these letters they wrote about their lives, professional activities, artistic progress, financial matters and, of course, Artemis; Skalkottas also sent her manuscripts of his music which, unfortunately, do not survive. Eventually, according to her family, she became tired and hurt by his attitude, and his permanent avoidance of his responsibilities towards his daughter, so she stopped writing after 1937.<sup>134</sup>

## 2.6. The Greek period. The political and musical environment in Greece in the late 1920s and 1930s

During the 1920s and 1930s the political situation in Greece was very unstable. The country was subject to continuous political wrangling between monarchists, communists and socialists; governments rose and fell in rapid succession, interrupted by

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<sup>132</sup> Papaioannou, MS Biography, p.B34.

<sup>133</sup> Letter, dated Athens 27/11/35.

<sup>134</sup> Artemis Lindal, personal communication.

military coups and rigged elections.<sup>135</sup> In 1936 the dictator John Metaxas, with the King's assent, abolished the constitution and parliament, and imposed a police state;<sup>136</sup> he abolished political freedoms, incarcerated communists in concentration camps, and systematically persecuted and imprisoned everyone opposed to his policies.<sup>137</sup> Greece sank into an unprecedented obscurantism, while severe censorship was imposed in the press and books were destroyed in organized bonfires.

Given this political situation it is hardly surprising that the conservative style of the Greek National School, heavily influenced by French and German late-romanticism, predominated in Greece's musical world, with little opportunity for an avant-garde movement. Only the composer, pianist and conductor Dimitris Mitropoulos was an exception. Even he was silently disapproved of as a composer,<sup>138</sup> and, frustrated by this stagnant situation, left Greece to pursue a successful career abroad.<sup>139</sup> Furthermore, well-paid, prestigious positions within the academic and artistic communities were few; political interference, influence-peddling, and petty treachery were constant, ugly facts of life. An artist or an institution favoured by highly placed bureaucrats could at least struggle along. Those who were not thus patronised, or who attempted to keep themselves above such political machinations, would find themselves obstructed, frustrated, and often powerless to affect their own destinies.<sup>140</sup>

This parlous state of affairs is evidenced by the relationships existing between the various music conservatoires. In 1919 Kalomiris and nine other professors left the Athens Conservatoire to establish the Hellenic Conservatoire. From 1923 Mitropoulos conducted this new conservatoire's orchestra, until the amalgamation of the orchestras of both existing conservatoires (Athens and Hellenic) into a concert society in 1925. This however was dissolved in 1927, and Mitropoulos returned to the Athens

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<sup>135</sup> See Nouritza Matossian, *Xenakis*, (Kahn and Averill, London), 1990, p.17.

<sup>136</sup> Metaxas was able to boast: 'Greece has become an anti-communist, anti-parliamentary, totalitarian state [...] If Hitler and Mussolini were really fighting for the ideology they preach, they should be supporting Greece'; cited in Tsoucalas, *The Greek Tragedy*, p.44.

<sup>137</sup> *Ibid.*, pp.39-42.

<sup>138</sup> Apostolos, Kostios, *Dimitris Mitropoulos*, (Cultural Foundation of the National Bank, Athens), 1985, p.45.

<sup>139</sup> After 1930, Mitropoulos was often invited by different European orchestras as guest conductor. In 1937 he left Greece permanently to become the principal conductor of the Symphony Orchestra of Minneapolis in the United States. *Ibid.*

<sup>140</sup> See Trotter, *The Priest of Music*, p.51.

Conservatoire. In 1926 Kalomiris left the Hellenic Conservatoire and established the National Conservatoire.<sup>141</sup> There was fierce rivalry between these three conservatoires (Athens, Hellenic and National) regarding their prestige and financial predominance, which related largely to the ownership of the country's Symphony Orchestra, with devastating consequences for musical life generally.<sup>142</sup> In a letter to the prime minister Eleftherios Venizelos, dated 19 October 1928, Mitropoulos writes:

In Athens there are at this moment, for good or bad (bad according to my opinion), three conservatoires [...] These conservatoires fight each other for which one will get the allowance from the state, to enable it to constitute the orchestra [...] They kill each other to determine in which Conservatoire the orchestra will belong, whose the title will bear [...] This injurious rivalry is not confined only to claiming the state allowance; while each orchestra tries to obtain for itself the best musicians, parallel capable performers are excluded because they belong to the 'rival side': splintering off and weakening the artistic manpower.<sup>143</sup>

Mitropoulos, as the chief conductor of the Athens Conservatoire Symphony Orchestra, tried to educate Greek audiences by gradually introducing compositions from more modern composers among works from the established classical repertoire.<sup>144</sup> However, he met not only the indifference of the audience, which wanted established and recognizable pieces, but also the fierce reaction of the majority of critics. Some sense of the prevailing cultural climate can be gained from the tone of surviving reviews. For Greek critics works by Debussy, Schoenberg, Milhaud, and Stravinsky, represented the 'communistic and subversive tendencies of the time', 'decay' and 'moral degradation'; they found Wagner 'hard to digest'; Brahms, 'boring'; Bruckner 'long-winded'; Schumann, 'impoverished in his ideas'; Beethoven's *Pastoral* Symphony was dismissed as 'over-long and exhausting to listen to', while the *Eroica* was described, intriguingly, as 'full of wrinkles'.<sup>145</sup> The negative and biased outpourings of these critics were not only based on bigotry, but also motivated by the rivalry between

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<sup>141</sup> See Leotsakos, 'Greece (After 1830)', p.673.

<sup>142</sup> Trotter, *The Priest of Music*, p.38.

<sup>143</sup> *Ibid.*, pp.38-39.

<sup>144</sup> *Ibid.*, p.41.

<sup>145</sup> Kostios, *Dimitris Mitropoulos* pp.41-42, and Trotter, *Priest of Music*, p.57.

the various conservatoires to which they belonged as teachers or members.<sup>146</sup> Trotter presents these critics as being:

Puffed-up provincials who owed their jobs to patrons who expected their personal agendas to be advanced, their own favorite composers and performers to be lauded [...] Behind the scenes, the bickering and character assassinations continued.<sup>147</sup>

Despite this, Greek musical society still managed to attract celebrities such as Saint-Saëns, Cortot, Kreisler, Casals, Milstein, Scherchen [etc].<sup>148</sup>

## 2.7. The years 1933-39

It was to this difficult musical and social environment that Skalkottas returned in 1933. As already noted, he went through something of a personal crisis after his apprenticeship with Schoenberg finished, and this continued during his first two years in Greece. Papaioannou claims that this crisis 'arose from Skalkottas's conflict with Schoenberg's twelve-tone system, which the latter transformed radically to suit his own views, and he stopped composing advanced works'.<sup>149</sup>

Although this comment is often reiterated even today, and is paraphrased in almost all writings about Skalkottas's compositional technique, it is highly unlikely to be true. Any 'crisis' had nothing to do with Skalkottas's objections to or conflict with Schoenberg's twelve-note method, which he was never taught and which he never used 'exactly'. Skalkottas's own version was developed during his years in Berlin, and its basic features remained largely unchanged in later periods, as will be shown in subsequent chapters.

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<sup>146</sup> Kostios, *Ibid.*, p.42.

<sup>147</sup> Trotter, *Ibid.*, pp.56-57.

<sup>148</sup> Leotsakos, 'Greece (After 1830)', p.673.

<sup>149</sup> Papaioannou, "'Society of Skalkottas's Friends" and the "Skalkottas Archive"', (1994), p.17. This comment is also stated in 'The Greekness in Contemporary Creativity: Nikos Skalkottas and the Folk Song' in *Traditional and Art Music* (Year-Book of the Department of Philosophy of the Aristotle University of Thessaloniki, issue No.44, Thessaloniki), 1984, p.132.

Skalkottas's continuing depression can more likely be attributed to the reasons already discussed above, to the political situation in Greece which was similar to that of Germany (except that communists were persecuted instead of Jews), and the 'cemetery', as he called it, of Greek cultural and intellectual life, which denigrated new music as 'degenerate'. More importantly, in Greece Skalkottas faced enmity and oppression in place of recognition and encouragement. Many well-established musicians were aware of his talents but fought against him as much as they could.<sup>150</sup> Characteristically, Mitropoulos, in a radio interview broadcast by the Voice of America, lashed out with bitterness at the Greek intellectual establishment for its treatment of Skalkottas. He said: 'They killed him, you know, Skalkottas, they killed him. And if I hadn't left, they would have killed me, too'.<sup>151</sup>

Skalkottas found a job as a back-desk violinist in the Athens Conservatoire Orchestra,<sup>152</sup> with which he could barely make a living. Thornley suggests that Skalkottas himself asked to move to the back desks because 'he wanted to keep his head quiet' to compose.<sup>153</sup> This seems strange, given Skalkottas's musical pedigree, his desire for some kind of recognition, and his own complaints about the situation in his letters. Some years later he also worked as a back-desk violinist in two newly-formed orchestras at the National Radio (1938) and National Opera (1939), but his financial situation did not improve.

There were times when he despaired for his country, the musical environment he was working in, and his life. He felt trapped, sick, undervalued and underpaid. In a long letter to Temko he writes of his disgust and disappointment, because of the treatment by his compatriots:

*Everything is a big disappointment and no improvement in my present life. The terrible anxiety has changed me a lot [...] It is a very depressing time [...] It would have been better for me if I*

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<sup>150</sup> Papaioannou, "'Society of Skalkottas's Friends" and the "Skalkottas Archive"' (1994), p.17. In his biography Papaioannou calls the people who fought him 'The Big Collusion' which included the leading composers and musical figures of the time: Ekonomidis, Kalomiris, Farandatos, Poniridis, Petridis, Mitropoulos, who, among other things, attributed to Skalkottas the reputation of being 'crazy' (pp.B42-46).

<sup>151</sup> Cited in Trotter, *Priest of Music*, p.75.

<sup>152</sup> In 1942 the Athens Conservatoire Orchestra was nationalized and became the Athens State Orchestra; see Leotsakos, 'Greece (After 1830)', p.674.

<sup>153</sup> Thornley, BBC broadcast.

*had stayed in Germany and kept working with Schoenberg. In my opinion the time of work here is wasted time. I am wasting time and I am not getting anywhere [...] The way music is played in Athens is wrong, people go the wrong way [...] Nothing is good with the Symphony Orchestra in Athens. My earnings for the whole season are 10000-12000 drachmas, which is approximately 250 marks [...] I do not earn a lot [...] Everywhere people throw stones at you. One gets hindered with his own work. It is all a terrible disappointment and it makes you sick [...] It is impossible to write down on paper my disgust, my horror, and my gloom [...] The worst of it is that people have made up their minds [...] I feel disgusted and it makes me feel sick [...] It is a horrible condition for a young person who wants to progress to be in. One does not find a way out and one thinks the exit is closed. It is a poisoned air that is not easy to breath [...] I cannot find a way out for myself, neither from the country, nor the people, and not to mention the unpleasant conflicts [...] This is my homecoming, my moral and material success after the long hardship and study which I had abroad.<sup>154</sup>*

He also complains about the lack of performances of his works, i.e. his 'serious' twelve-note music, since he appears to disregard performances of the *Greek Dances*, which were written in a tonal idiom, and were the only pieces that provided him with some success among Greek audiences:

*All these years I have been here actually nothing of my work has been performed, nobody has it as difficult as I have. The Greek Dances have been performed three times with me in the orchestra as a violinist. The parts go here and there and I only get rejections with performances.<sup>155</sup>*

For Skalkottas it appears that his only good times were those in Berlin, and in some ways it seems remarkable that he stayed in Athens under these conditions, since he had already predicted such a situation many years ago, when he advised his friend Nelli not to stay there because she would '*go downhill, which is natural for all those who return to the homeland*'.<sup>156</sup> He mentions this to Matla, and his depression is obvious:

*It will interest you why I have stayed in Athens so long with little money, much indignation, and a lot of nausea. It sounds*

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<sup>154</sup> Letter dated Athens 27/11/35. The original German does not translate easily to English. However, I have given, as much as possible, a literal translation to convey Skalkottas's style and psychological condition.

<sup>155</sup> *Ibid.*

<sup>156</sup> Letter to Nelli, dated Berlin 8/11/25.



*almost romantic to be with you in Sweden, but with the separation of Schoenberg's students, and my friends, I have lost almost everything that it means to be a normal person. It is very strange that abroad I felt love and ordinary life was more natural. Here everything has been stolen from me [...It is] bad, dear Temko, very bad compared to earlier times.<sup>157</sup>*

As a result, he became secretive,<sup>158</sup> withdrawn and indifferent to anything around him, especially in music, no doubt because he felt that nobody in his country could understand him. He did not discuss music or his work even with friends.<sup>159</sup> When his sister, a musician, asked him about his compositions he would answer: *'You cannot understand these things'*.<sup>160</sup> The change in Skalkottas's character, resulting from this harsh and unfair treatment at the hands of the Greek musical establishment, is also recorded by his friend Dounias, who recounts:

When I met him again here in Athens, after a three-year separation, I found myself in front of a man irretrievably psychologically wounded, forced to live under the shadow of lesser talents and the pressure of the difficult and inexorable struggle to make a living. One could appreciate how this artist, who gained so many honours in maybe the biggest centre in Europe, here, in the small land which gave him birth, found himself suddenly in the margin [...] It remains surprising, the fact that the musical leaders and artistic institutions of our land were so disinterested in offering spiritual support, positive, substantial help to a talent so idiosyncratic, maybe the rarest our country has produced so far.<sup>161</sup>

The disappointments and injustices in his life and career underpinned his apathy and his generally defeatist attitude. Although these personal characteristics had been

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<sup>157</sup> Letter dated Athens 27/11/35.

<sup>158</sup> The composer George Kazasoglou describes his friendship with the 'hidden', secretive and sensitive man, as follows:

My friendship with Skalkottas made me deeply respect and love the carefully hidden inside of this 'beautiful man'. To respect and love the 'hidden man', whose delicate and sensitive soul would be closed, quiet and silently adapting for some length of time before surfacing. Then my very delicate and soft calls for his attention regarding the beauties of the environment would constitute my discreet attempts for the fall of his 'sacred' silence. Thus, sometimes slowly and sometimes immediately, the 'hidden', but so beautiful, introvert Nikos would ascend and reveal himself!

George B. Kazasoglou, 'Nikos Skalkottas: the man and the creative artist' in *Archive of Euboean Studies*, KB, (Athens, 1978-79), pp.7-19, pp.15-16.

<sup>159</sup> Papaioannou, 'Nikos Skalkottas' (1976), p.322.

<sup>160</sup> Papaioannou, '"Society of Skalkottas's Friends" and the "Skalkottas Archive"' (1994), p.17.

<sup>161</sup> Minos Dounias, article in the Greek newspaper *Kathimerini*, 22 October, 1949. Also cited in Dounias, *Musicocritica*, p.66.

present during his Berlin years they become exaggerated on his return to Greece. He appears reluctant to contact people, even those he loves and respects, such as Schoenberg:

*It is a disgrace that I have not written a few words to him [Schoenberg]; I had all good intentions and I have not done it. Hopefully I will find the time soon.*<sup>162</sup>

or his old friend Rudy Goehr:

*I have received two cards from Rudolf Goehr from Corsica [...] I have also received a letter from him right after my arrival [...] Unfortunately I did not have the time to write to him.*<sup>163</sup>

and even the Kolisch Quartet:

*I thought about a Greek tour, but I don't know how the people higher up will react. I think the players from the quartet will be very pleased to go on tour in Greece. I have been thinking about this a long time. If I had any secure [answers] I would have written to Kolisch. It is my moral duty to do it.*<sup>164</sup>

However, he never did. Eventually he abandoned the fight with the Greek musical establishment, and, disheartened, closed himself into an inner world away from the pursuit of any career. He writes of this abandonment:

*It is depressing, very depressing to lead this lonely life. I don't have any ambition to do anything [...] It is very sad for me.*<sup>165</sup>

Dounias explains, rather poetically, that the reason 'he did not fight for his art', despite never ceasing to compose, is because:

He did not belong in the class of the cunning, nor those who go to battle with sword in hand.<sup>166</sup>

A point with which Skalkottas, in his own way, seems to agree:

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<sup>162</sup> Letter, dated Athens 27/11/35.

<sup>163</sup> *Ibid.*

<sup>164</sup> *Ibid.*

<sup>165</sup> *Ibid.*

<sup>166</sup> Dounias, *Musicocritica*, p.66.

*It takes a lot of guts and a lot of work to get a better life.*<sup>167</sup>

In contrast to this inner anguish, Skalkottas displays a different self, a passionate, forceful individual, in those writings intended for a more public consumption. In his essay 'The School of Modern Composers' he states:

*Every composer can have his own school. To conquer this, he should excel spiritually, and if he is very revolutionary he should fight with every means.*

This aphorism, however, written in 1940, contrasts vividly with his own weak and dispirited persona. Despite all his problems, composition continued to absorb him almost entirely. He testifies that:

*Despite the difficulties and many disappointments which I have suffered my strength and stamina for my work have not been affected. I have composed a lot.*<sup>168</sup>

By day he would play violin in the orchestra but at night he would compose tirelessly, often until dawn.<sup>169</sup> This passion for composition, in near isolation, continued until his death. Dounias, who asked Skalkottas's widow just after the composer's death, if he might look at some manuscripts, testifies that:

Skalkottas's grieving widow tells me about her husband's big passion: composition. He would return at midnight, tired from duty at the orchestra, and immediately set himself to work. Often, dawn found him bent over the music manuscript.<sup>170</sup>

A year after Skalkottas had returned to Greece, on 15 June 1934, Melpo Merlie, the director of the Musical Folklore Archive of the Centre of Minor Asian Studies (MFA), asked him, among others, to transcribe some folk song recordings for the Archive.<sup>171</sup>

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<sup>167</sup> Letter dated Athens 27/11/35.

<sup>168</sup> *Ibid.*

<sup>169</sup> Papaioannou, 'Nikos Skalkottas' (1955), p.8.

<sup>170</sup> Dounias, *Musicocritica*, p.67.

<sup>171</sup> The MFA gave Skalkottas fifteen 78rpm records, mainly with songs from the islands of Crete and Sifnos. He finished the transcription for which he needed 247 pages of manuscript paper) on 30 January 1935. Cited in M.F. Dragoumis, 'Five Sifneikes Melodies from Melpo Merlie's collection in transcription by Nikos Skalkottas' in *Archive of Euboean Studies*, KB (Athens, 1978-79), pp.31-38, p.32.

Papaioannou mentions that this happened in 1935.<sup>172</sup> Skalkottas appears to have had some difficulties with this, and in a very apologetic letter to Melpo Merlie he writes:

*Friend Mrs Merlie, I apologize because I didn't answer your letter and card immediately, and I beg you very much not to be angry with me. Health reasons prevented me from doing so. The work [transcription] of the songs is not ready [....] The transcription from the gramophone is quite difficult, each instrument is not heard very clearly. Maybe it is the fault of the gramophone I have, but maybe [it is] that I work for the first time in transcribing Greek folk songs from a gramophone. It's not easy for me to describe the difficulties I find [...] I hope, despite all the technical difficulties, that you will be satisfied with my work.*<sup>173</sup>

However, despite these problems, he found this work:

*Very interesting, especially dictating from a gramophone record. It is very interesting for a musician to transcribe on paper all 42 songs and dances and deliver them [...however] it has been very badly paid.*<sup>174</sup>

Skalkottas's collaboration with the MFA was important, albeit brief (from 15/6/34 to 31/1/35), because it reacquainted him with Greek folk music after his long stay abroad. After 1934 he composed several works inspired by folk music, and particularly by the forty-two songs he transcribed for the MFA. These include the song *Mother, Don't Beat Me* for voice and piano, inspired by a song of the same title from the island of Rhodes, and at least seven of the *Thirty-Six Greek Dances* for Orchestra.<sup>175</sup> Papaioannou describes a compositional history of these *Dances* as follows:

During his 'crisis' when he [Skalkottas] stopped composing completely, his father Alekos suggested to him, whilst he was still bedridden: 'Why don't you write a few Greek Dances for orchestra, my son?'. He insisted on his idea, and finally Nikos

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<sup>172</sup> Papaioannou, accompanying Notes to the CD recording of Skalkottas's *Thirty-Six Greek Dances* (Athens University Music Publications No.2.).

<sup>173</sup> Letter dated 16 August 1934. This letter belongs to MFA, and it is the only one of its collection that has Skalkottas's signature. Cited in M.F. Dragoumis, 'Five Sifneikes melodies', pp.31-32.

<sup>174</sup> Letter dated Athens 27/11/35.

<sup>175</sup> These *Dances* are *Sifneikos I-II*, *Kritikos II-V*, and *Nisiotikos*; Dragoumis, 'Five Sifneikes melodies', pp.34-35, and in the Archive Catalogue.

gave in: he sat down and started (1934) writing the well-known group of Dances.<sup>176</sup>

This story, although charming, appears improbable if only because, as mentioned above, Skalkottas composed a first version of the *Greek Dance Peloponnisiakos I* in 1931.<sup>177</sup> The complete set of the *Thirty-Six Greek Dances* for large orchestra is dated by Skalkottas himself '1934-36', while a number of them were first performed in Athens on 21 January 1934, by the Conservatoire of Athens Orchestra, conducted by Mitropoulos, with Skalkottas present. He later twice copied these *Dances*, originally in three sets of twelve, as two single volumes. He dedicated one of these to Mitropoulos, and a much clearer copy to his benefactor, Benakis.<sup>178</sup> Some of these dances also exist in other instrumental combinations: wind orchestra, string orchestra, violin and piano, and piano solo. Nine<sup>179</sup> were transcribed for Wind Orchestra as early as 1936, and all were re-orchestrated in 1948-49. The *Greek Dances* were performed several times during his lifetime, and were always warmly applauded by Greek audiences.

Skalkottas also composed a large amount of chamber music and some large orchestral works, all written in his twelve-note idiom and employing substantially larger musical forms than those of the surviving Berlin compositions. In 1935 he writes that he composed:

*A large orchestral piece in six movements duration 3/4 of an hour,<sup>180</sup> [...] a good String Trio,<sup>181</sup> and my Greek Dances! arrangements from folk songs, folk dances and melodies!; two new Sonatinas [Sonatinas for violin and piano Nos. 3 and 4], a Third String Quartet, one Concertino for two pianos and orchestra of short duration.<sup>182</sup>*

This is an enormous amount of music to have been composed in one year, although in all cases the manuscripts are clearly dated 1935 (apart from some of the

<sup>176</sup> Papaioannou, accompanying Notes to the CD recording of Skalkottas's *Thirty-Six Greek Dances*. This anecdote is very well-known and constantly told when there is some reference to the *Greek Dances*.

<sup>177</sup> Archive Catalogue number: Series I, No.4.

<sup>178</sup> One of these copies gives the composition date of each individual dance; in Papaioannou, 'Transcription of 9 "Greek Dances"', p.4.

<sup>179</sup> These are *Epirotikos*, *Peloponnisiakos*, *Kalamatianos*, *Mariori mou*, *Pedia ke pios to petaxe*, *Kritikos*, *Sifneikos*, *Makedonikos*, *Enas Aitos*.

<sup>180</sup> This is his First Symphonic Suite for large orchestra.

<sup>181</sup> This is the Second String Trio.

<sup>182</sup> Letter dated Athens 27/11/35.

*Greek Dances*), evidence indeed of the intensity and obsession with which Skalkottas composed.

The next few years saw the development of two separate strands in Skalkottas's output; on the one hand he composed increasingly large and complex orchestral pieces, and on the other, shorter pieces for chamber music ensembles. By 1936 he had completed his *Thirty-Six Greek Dances*, while from the same year date a substantial number of pieces for solo piano and violin with piano. Until 1939 he also composed a series of instrumental concertos: the Concertino for two pianos, the Second Piano Concerto, the Violin Concerto, the Cello Concerto, the Third Concerto for piano ten winds and percussion, the Concerto for violin, viola and wind orchestra, and the orchestral dance suite *The Maiden and Death*, which was first performed in Athens on 10 May 1940 by the National Symphony Orchestra, again with Skalkottas present.

## 2.8. The years 1940-46

On 28 October 1940 Greece entered the war, and in 1941 the German occupation began, which provoked considerable popular resistance, mainly in the mountains, and led predominantly by the communists.<sup>183</sup> The civilian population suffered extensive danger and discomfort, with the major cities particularly affected by famine. After the liberation in December 1944 a new period of political and social upheaval began. The battle between the nationalists and their British allies against the communists kept Greece in a state of turmoil, leading to the ferocious civil war of 1946-49.

During the occupation years Skalkottas befriended the composer George Kazasoglou, with whom he often took long walks, and which usually ended in tavernas which Skalkottas 'especially liked'.<sup>184</sup> Skalkottas visited him at his house and 'seated at the piano, he played with extraordinary facility, at first sight, my orchestral scores, playing again and again phrases or sections or entire pieces that he happened to like.'<sup>185</sup>

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<sup>183</sup> Tsoucalas, *The Greek Tragedy*, p.49.

<sup>184</sup> Kazasoglou, 'Nikos Skalkottas', p.16.

<sup>185</sup> *Ibid.*, pp.16-17.

Kzasoglou also brought Skalkottas into contact with Octave Merlie, the director of the French Institute in Athens, who initiated the publication by the Institute of four of his *Greek Dances*,<sup>186</sup> in 1948. Merlie also gathered biographical details about Skalkottas, chronological information about his undated pieces, and helped in the classification of his works after his death.<sup>187</sup>

During this period besides his orchestral commitments, Skalkottas undertook whatever musical work was available, such as chamber music coaching and piano accompanying in dance schools and private music classes. The dancer Dora Vlastou gives us a picture of the poor but talented pianist, and describes her first impression of him in one of these dance classes:

It was a cold and dark afternoon during the occupation [...] The silhouette of a very thin man with discoloured trousers, old rubber shoes, and, thrown over his bent shoulders, a very worn-out coat. His face was almost hidden by a deeply tucked hat. I couldn't imagine he was the visitor we had expected [...] He immediately sat at the piano and, looking at us, he played a melody, and then another, endless variations on the same idea. How easily, how spontaneously the melodies welled out from his beautiful fingers on the piano. With what sense of motion but also understanding he adapted the melodies to our steps. So much so that sometimes he gave us the perfect illusion that we interpreted his music and not that we danced the same steps.<sup>188</sup>

Papaioannou suggests that in 1944 Skalkottas was imprisoned for three months in the Chaidari concentration camp in Athens, because he helped a resistance fighter to escape from the Germans. He was apparently released from this camp with the help of a local doctor.<sup>189</sup> This is open to question. Any involvement with the resistance that Skalkottas might have had (as did, for example, Xenakis) has not been mentioned elsewhere; it seems unlikely that this is true, considering Skalkottas's disposition, reclusiveness and general apathy towards the world around him. What is certain is that in February of 1944 his father Alekos died, and, during the summer of the same year,

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<sup>186</sup> These are *Tsamikos*, *Kritikos*, *Epirotikos*, *Peloponnisiakos*.

<sup>187</sup> Kzasoglou, *Ibid.*, p.13.

<sup>188</sup> Dora Vlastou, 'Commemoration of Nikos Skalkottas' in *Ios*, 9 (Athens, 1961), pp.51-55, p.51. The piece which Skalkottas wrote for the choreography was *Echo*.

<sup>189</sup> The imprisonment episode was told to me by Papaioannou and is also mentioned by Demertzis in *Nikos Skalkottas as composer for piano solo*, p.30; however, it is not corroborated in any other source.

Skalkottas suffered from pneumonia and stayed for about three months in the Red Cross hospital. It is possible that Papaioannou has confused or elaborated this hospital stay to account for the supposed imprisonment at Chaidari. Whatever the truth, Skalkottas soon afterwards became engaged to the pianist Maria Pangali.<sup>190</sup> He met her at some private chamber music classes given by his acquaintances Koula Papadiamantopoulou and Maria Pisti, whom he helped out by playing the violin.<sup>191</sup> Although Maria Pisti tried hard to have Skalkottas for herself, he left her for Maria Pangali.<sup>192</sup> It was in these classes that the piano student Papaioannou met Skalkottas.

Despite his work commitments Skalkottas continued to compose prolifically during the occupation years. After the previous major orchestral works he returned to the piano as the predominant instrument in his compositions, both as a soloist and in chamber ensembles. From various manuscript dates we know that the *Thirty-Two Piano Pieces*, conceived as a cycle, were composed in three separate weeks during the summer of 1940. The other piano works of this period are not dated, but the Archive Catalogue places the Third and Fourth Suites for piano, and the Four Studies for piano, in 1941. However, a lack of evidence prevents us from knowing whether Skalkottas composed these solo piano pieces successively, or whether they were interrupted by the composition of other chamber or orchestral works.<sup>193</sup> Some large-scale works from the early 1940s include the Duo for violin and viola, the Double Bass Concerto, the Fourth String Quartet, the *Ten Musical Sketches* for strings (Suite for string quartet), and its transcription *Ten Musical Sketches* for string orchestra. In 1939 Skalkottas had been asked to compose a Concertino for oboe and piano for an oboist colleague. To complement this work he also composed, between 1941-43, a Concertino for trumpet and piano, and, in 1943, a *Sonata Concertante* for bassoon and piano. He was thus led to conceive of a 'cycle-concert' involving these three wind instruments and piano, which would also include the First and Second Quartets for oboe, trumpet, bassoon and piano. A performance of this cycle, however, never took place in his lifetime. In 1944-45 Skalkottas returned to writing major orchestral works, which included the Second Symphonic Suite for large orchestra, the introduction to an unwritten opera *The Return*

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<sup>190</sup> Papaioannou, 'Nikos Skalkottas' (1955), p.8.

<sup>191</sup> These classes were taking place every Tuesday evening during the period 1943-1945.

<sup>192</sup> Papaioannou, MS Biography, pp.S18, B.58, and B.60.

<sup>193</sup> The chronology given in this thesis and in my Annotated Chronological Catalogue of Skalkottas's Works, follows that of the Archive Catalogue.



of *Ulysses* - Symphony in one movement for large orchestra,<sup>194</sup> and the Concerto for two violins.<sup>195</sup> The first half of the 1940s also saw his only concentrated period of vocal writing, although there are a few songs for voice and piano, plus some choral works scattered irregularly throughout his career. In 1941 he composed a whole cycle of *Sixteen Songs* for alto and piano, based on poems by Christos Esperas (the pseudonym of his friend Christos Evelpidis), and in 1944 the incidental music to the folk fairy-tale play *With the Spell of May*, also by Christos Evelpidis.<sup>196</sup>

During these years Skalkottas also wrote a number of articles about music,<sup>197</sup> while in 1940 he produced, in hand-written Greek, a *Treatise on Orchestration*, with text and musical examples, although it is not clear for whom this treatise was intended. In his writing he asks the reader to search for himself in the musical literature, so he can learn from the masters; an attitude notably reminiscent of his teacher Schoenberg. At the end of the text he suggests:

*The art of orchestration is not only orchestral investment of our musical inspirations, but also a delicate science. For that [reason] a simple acquaintance will not be enough for the understanding of its secrets. Therefore, we must take care of*

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<sup>194</sup> According to Papaioannou, in 1939 the violist John Papadopoulos suggested to Skalkottas that he might look into Homer's *Odyssey* for ideas for writing an opera. He proposed the scene of Ulysses' arrival at the island of the Phaeacians, his meeting with Nausica, and so on. Skalkottas found this idea interesting and in 1944-45 composed an Overture to the proposed opera. However, in 1949, a few months before his death he was still waiting for the libretto. In a letter to a friend he writes:

*I am still waiting for that wretched libretto, but there are no signs I shall get it. In the meantime I have written an Overture to the opera, which can also be played as an independent symphonic work. I have also prepared a transcription of it for two pianos, which I am sending you.*

This quotation is cited in Papaioannou, 'Skalkottas's "Ulysses"', in *Musical Times*, 110 (1969), p.615.

<sup>195</sup> This work survives only with the piano accompaniment. The catalogue number (A/K) is 24. However, in the Concise Catalogue of Skalkottas's works of 1969, it is entered as A/K 25. This must be an error because A/K 25 is the Concerto for Violin and Viola (1939/40).

<sup>196</sup> This was re-orchestrated in 1949 for orchestra, singer, choir, recitative, folk dance, and ballet.

<sup>197</sup> In the Skalkottas Archive there are twenty three hand-written articles/essays, dealing with topics such as: 'Orchestration'; 'New cinema music'; 'Folk song'; 'Originality and imitation'; 'Theory and practice of the musical rules'; 'New musical literature'; 'The musical search'; 'Development of musical themes'; 'The Symphony'; 'Harmony and counterpoint'; 'Musical influences'; 'The school of modern composers'; 'Style'; 'Musical anecdotes'; 'Collection of thoughts'; 'How we will write for the theatre'; 'Piano technique'; 'Musical accompaniments'; 'Compositional details'; 'Dance music'; 'Violin technique'; 'Chamber music for wind instruments and piano'; 'The power of symphonic concerts'. None of these was ever published.

*our education ourselves in that field of musical creativity, summoning up our own powers and inclinations.*<sup>198</sup>

The different writings are rather illegible and often incoherent. In some, Skalkottas, as though short of paper, writes in the margins of previous pages text which should have appeared later. This makes them a confusing and often fragmented sequence of unrelated ideas which Skalkottas seems to have had little interest in polishing yet which are unpublishable in their present state. A typical example of such writing is Skalkottas's attempt to assess the various modern schools of composition, in the essay 'The School of Modern Composers':

*One who has an interest could ask how many are the modern music schools. They are innumerable, they are three-four and there are so many that they convey as a necessity their formative naming,<sup>199</sup> [...] The modern expressionistic school, the impressionistic, the modern-classical, the music of brief application, the school of the passing modes, the revolutionary music school of the theatre; [all] gave us to understand more or less at what point is found today the evolution of music in many directions.<sup>200</sup>*

There is an obvious difference in style from the letters of the Berlin years which were well articulated and clearly presented, often in a calligraphic writing style. The letters to Temko from the mid-1930s show a change in his writing and thought processes. Although they are still clearly presented on the page they are written in an idiomatic, occasionally unintelligible German, with disparate ideas strung together, and certain words and phrases reiterated at irrelevant points. In the writings of early-mid 1940s the often incoherent language and untidy presentation is a clear reflection of the change in Skalkottas's personality and, perhaps, his mental state at the time.

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<sup>198</sup> Skalkottas, *Treatise on Orchestration*, MS, p. 165.

<sup>199</sup> This phrase makes no more sense in Greek than it does in English. However, I have included it to show the incomprehensibility of some of Skalkottas's writings.

<sup>200</sup> Skalkottas, 'The School of Modern Composers', MS, p.3.

## 2.9. The years 1946-49

During these years of civil war Skalkottas, as usual, kept a low profile. On 15 September 1946 he married Maria Pangali,<sup>201</sup> and his son, Alekos, was born in 1947. He gradually became more optimistic, with a renewed interest in life. He made plans to travel abroad, and considered going to Germany 'to see what was happening in music [there]';<sup>202</sup> however, this did not happen. In a letter to Rudy Goehr he recalled with nostalgia the good times they shared together in Berlin, and described the situation in Greece after his return in 1933, the sadness of the war, various other difficulties, and his regret at not having gone to America:

*I envy you sometimes and think that maybe it would have been better for me if those years I had also gone to America.*<sup>203</sup>

Skalkottas also took more interest in the performances of his works. In the same letter to Goehr he mentions a performance of his Classical Symphony for wind orchestra, two harps, and lower strings; however, only the two middle movements *Andante molto espressivo (Rondo)* and *Allegro molto vivace (Scherzo)* of this work were performed, in 1947. In 1949 he attended a performance of his *Dance Suite (Four Pictures)* given by the State Orchestra, while the Orchestra of the National Opera performed the *Greek Dances* in Thessaloniki, which were well received.

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During this final period there was a change in his creative output, and he generally composed short tonal works 'intended for a public hearing from which his serious music was debarred'.<sup>204</sup> This is the only period of his life in which he wrote such a quantity of tonal music, including numerous piano works, which differs from his earlier music in complexity, length and style.<sup>205</sup> Many of these works appear to have been composed for friends and acquaintances, transcribing Greek tunes for different

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<sup>201</sup> Papaioannou, 'Nikos Skalkottas' (1955), p.8.

<sup>202</sup> Cited in Papaioannou, "'Society of Skalkottas's Friends" and the "Skalkottas Archive"' (1994), p.18.

<sup>203</sup> Letter dated Athens 10/11/1947; cited in Thabard, *Nikos Skalkottas*, p.43.

<sup>204</sup> Thornley, 'Skalkottas', p.363.

<sup>205</sup> These piano pieces perhaps show that, by now, Skalkottas was uninterested in further exploring pianistic writing. He probably considered this process, begun with the *Thirty Two Piano Pieces* and finished with the *Four Studies*, as complete and not capable of further development.

occasions, rather than in response to some inner creative need. In 1946, he composed easy pieces for both piano solo (such as *Echo*<sup>206</sup>) and violin and piano, the *Five Greek Dances* for string orchestra,<sup>207</sup> and also undertook transcriptions of earlier tonal pieces. This interest in tonality continues to predominate during works composed from 1947 until mid-1949, and includes more accessible pieces such as the Duo for violin and cello, the *Classical Symphony* in A minor, the *Procession towards Acherondas*,<sup>208</sup> the *Dance Suite (Four Pictures)* for orchestra, the Concertino for piano in C major, a *Characteristic Piece* for xylophone and orchestra in C major, the ballet *The Sea*, incidental music for the radio play *Henry the Fifth* (from which only a few fragments of the manuscript survives),<sup>209</sup> and the large orchestral Sinfonietta in B flat. Skalkottas also transcribed for two pianos *The Return of Ulysses*, he orchestrated the fifth movement (*Thema con Variazioni*) of the Second Symphonic Suite, and the fairytale *With Spells of May*. Only in the last few months of his life did Skalkottas return to the twelve-note style of earlier compositions. He composed the small-scale works for cello and piano, *Bolero*, *Little Serenata*, *Sonatina*, and *Tender Melody*, and the Second Little Suite for violin and piano, all using a twelve-note technique similar to that of the 1935 compositions.

On 19 September 1949, without warning, Skalkottas died of a strangulated hernia he had neglected to treat. In photographs taken towards the end of his life he appears to be tired and prematurely aged, and they seem to reflect his struggle with life and perhaps the illness that was disturbing him but which he kept ignoring. One of Papaioannou's favourite anecdotes about Skalkottas's death pictures the composer with a towel in his mouth to muffle his cries from pain so as to avoid disturbing his wife, who was giving birth next door to their second child.<sup>210</sup> In fact, his son, Nikos, was born two days later.

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<sup>206</sup> *Echo* also exists in two other versions for orchestra and harp.

<sup>207</sup> These are *Epirotikos*, *Kritikos*, *Tsamikos*, *Arkadikos*, *Kleftikos*.

<sup>208</sup> About this piece the Archive Catalogue notes that: 'it survives as a piano composition, but with notes for probable orchestration (ballet)'.

<sup>209</sup> Stated in the Archive Catalogue, p. 146.

<sup>210</sup> This is also repeated by Thornley in his BBC broadcast, and mentioned by Guy Rickards in his 'A General Introduction to the Life and Work of Nikos Skalkottas', in *The Golden Kithera: Studies in Contemporary Greek Music*, ed. Ivan Moody (Harwood Academic Publishers) currently in press.

Skalkottas's death, like so much of his life, was the product of his absurd neglect of and indifference to practical matters. It went unnoticed by the world, and was a sad conclusion to what had largely been a lonely, depressing, financially difficult and ultimately tragic life.

After his death certain colleagues, perhaps prompted by feelings of guilt, wrote favourable obituaries to present to the world a portrait of tragic but warm-hearted human being. According to reminiscences and descriptions that exist from his contemporaries, few of whom did anything to help him during his lifetime, he is pictured as an individual who offered his kindness and support to colleagues, when they needed him. Dounias recalls:

He felt no hatred for anybody. I never heard him criticising his colleagues; on the contrary, for everybody, even the most insignificant, he had a good word to say. He offered affection to everybody, the affection that this cruel land had denied him so much.<sup>211</sup>

However, a more objective study of his behaviour towards his family and his correspondence shows that he was not such an affectionate person, but one who rather lacked these saint-like attributes, albeit that this was largely the result of immense disappointment. He was certainly capable of striking back, or at least, of thinking about doing so:

*All my impressions I have collected in the last years from 1933 until today do not make a good school report for the environment. A good person in my situation would only have one word for this: revenge! If only it was easier to take revenge.*<sup>212</sup>

However, his indifference and his defeatist tendencies made him accept a situation and go through life feeling rejected, suffering in silence, constantly postponing or avoiding responsibilities and action, with his sole outlet his inner creativity, driving an obsession to compose.

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<sup>211</sup> Dounias, *Musocritica*, p.66.

<sup>212</sup> Letter dated Athens 27/11/35.

*Hope your journey is a long one.  
May there be many summer mornings when,  
with what pleasure, what joy  
you enter harbours you're seeing for the first time.*

*(Cavafis, Ithaka)*

# CHAPTER TWO

## An Overview of Skalkottas's Twelve-Note Compositional Processes

Every one [of my students] has his own manner of obeying rules derived from the treatment of twelve-tones.<sup>1</sup>

In this chapter I explore the main structural and technical features of Skalkottas's twelve-note technique, and particularly his manipulation of the twelve-note sets. I also briefly examine parameters such as texture, rhythm, timbre and cadential devices, since they contribute to the delineation of the small-scale phrase structure. Additionally, I give a brief overview of Skalkottas's approach to musical forms, and his methods for achieving integration and functional differentiation at both the small- and large-scale levels. These points will be illustrated with musical examples taken largely from the first movement *Allegro moderato* of the Third String Quartet (1935), the *Thema con Variazioni* and *Romance* of the First Symphonic Suite (1935), the Second String Trio (1935), the first movement *Allegro giusto* of the Third Sonatina for violin and piano (1935), the *Preludio* and *Finale* of the First Suite for piano solo (1936), the first movement *Moderato* of the Third Piano Concerto (1939), three movements from the *Ten Musical Sketches* for strings (*Sinfonia*, *Concerto*, and *Passacaglia*) (1940), and the *Tender Melody* for cello and piano (1949);<sup>2</sup> other works from all of Skalkottas's compositional periods will also be used to illustrate and support certain points where appropriate. All points will be further examined in the detailed analyses in Chapters Three, Four and Five.

Finally, within the discussion of the various aspects of the twelve-note

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<sup>1</sup> Schoenberg, 'The Blessing of the Dressing (1948)', in *Style and Idea*, p.386.

<sup>2</sup> In this chapter, to reduce unnecessary word repetition, I shall not list these titles in full. Thus, I shall refer to the *Allegro moderato* simply as the *Allegro* of the Third String Quartet; the *Thema con Variazioni* and *Romance* I shall cite without reference to the First Symphonic Suite from which they are drawn; and the *Allegro giusto* becomes the *Allegro* of the Third Sonatina for violin and piano.

technique, I often include the formal outlines of the movements from which I draw my examples. These, although sometimes tangential to my discussion, are considered expedient in order to contextualize fully each particular idea, and to provide starting points for future Skalkottas scholarship.

## 1. Twelve-Note Technique

Certain attributes of Skalkottas's twelve-note technique have already been recognized by those who have previously studied his music; in particular, as I have noted in my Introduction, Papaioannou, Orga and Thornley agree that, although Skalkottas was greatly influenced by Schoenberg, he 'pursued an independent and personal path'.<sup>3</sup> Some compositional techniques, however, have been widely misunderstood by these musicologists and others; therefore, wherever possible throughout this chapter, I shall highlight what I perceive as inaccuracies arising in other studies, and suggest alternative explanations which I believe more adequately describe the compositional processes involved.

Furthermore, throughout the various articles dealing with Skalkottas's techniques, a rather lax approach to terminology is occasionally confusing, and the terms 'dodecaphonic serial technique', 'non-dodecaphonic serial style', and 'serialism', among others, are used somewhat indiscriminately. Here I have adopted Perle's terminology in which 'the term twelve-note music or "dodecaphony" refers to music based on 12-note sets, but it might more logically refer to any post-triadic music in which there is constant circulation of all pitch classes'.<sup>4</sup> Serialism, on the other hand, is used when 'a fixed permutation, or series, of elements is referential (i.e. the handling of those elements in the composition is governed by the series)';<sup>5</sup> and, as Krenek,

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<sup>3</sup> Papaioannou, 'Nikos Skalkottas', (1976), p.324.

<sup>4</sup> George Perle and Paul Lansky, 'Twelve-note composition', in *The New Grove Dictionary of Music and Musicians*, 19 (1980), pp.286-296, p.287.

<sup>5</sup> Paul Griffiths, 'Serialism' in *The New Grove Dictionary of Music and Musicians*, 17 (1980), pp.162-169, p.162.



discussing the limits of serial techniques, points out, 'the twelve-note technique appears to be a special, or limiting, case of serial music'.<sup>6</sup>

In his surviving Notes to the First Symphonic Suite for large orchestra (1935), Skalkottas uses the term *Reihe*, which may mean 'row', 'series' or 'set'. Perle suggests that 'row' is the least appropriate of these, since it implies a certain regularity, not necessarily characteristic of the set;<sup>7</sup> the term 'series', which replaced the term 'row', was largely established through the writings of Ernst Krenek. The term 'set', introduced by Milton Babbitt in 1964, has gained general currency,<sup>8</sup> and I shall use this term throughout this study.

I attempt to locate Skalkottas's twelve-note practice within the context of, predominantly, Schoenberg's methods and, to a lesser extent, those of Berg and Webern; these not only provide a historically appropriate referential framework, but also demonstrate that Skalkottas was clearly and profoundly influenced by his teacher's methods, and other compositional ideas prevailing at that time. From almost the beginning of his composing career Skalkottas explored the new approaches which were prevailing in certain musical circles during the first decades of the twentieth century, and his musical language evolves from advanced chromaticism and atonality to dodecaphonism.

Papaioannou suggests that 'Skalkottas imposes on the "classical" serial technique a number of significant modifications of his own, which are not conceived with a view to relaxing its requirements, but mainly to adapt it to the desiderata of his own style'.<sup>9</sup> He summarizes these 'modifications' as: the replacement of 'the unique basic row by a complex of two, three, four, six, eight or even twelve, sixteen or eighteen independent twelve-tone rows'; the use of 'a variation technique for the rows', which he defines as 'group variation', and according to which 'the subdivision of rows

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<sup>6</sup> Ernst Krenek, 'Extents and Limits of Serial Techniques', in *The Musical Quarterly*, 46/1 (1960), pp.210-232, p.210.

<sup>7</sup> George Perle, *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern* (University of California Press, Berkeley, Los Angeles, Oxford), 1991, p.2.

<sup>8</sup> *Ibid.*

<sup>9</sup> Papaioannou, 'Nikos Skalkottas' (1976), pp.324-25.

into equal or unequal groups of usually three to five notes [...] determines a "neighbourhood relationship" of the notes within the respective group'.<sup>10</sup> However, this description is misleading; what Papaioannou describes as Skalkottas's 'modifications' are in fact compositional manipulations of the twelve-note sets which can readily be found in the works of Schoenberg and others.

In Schoenberg's twelve-note method all melodic and accompanimental material is derived from the twelve-note set and its transformations; therefore, all the note relations that govern the musical context of a piece or movement are referable to the specific linear ordering of the twelve-notes of the chromatic scale. In *Structural Functions of Harmony* he states what has become the fundamental principle of his twelve-note method, which refers to the set on which a given work may be based:

For the sake of a more profound logic, the method of Composing with Twelve Tones derives all configurations [elements of a work] from a basic set (*Grundgestalt*) [tone-row or note-series].<sup>11</sup>

It is generally accepted convention of twelve-note composition that only one twelve-note set should be used in a work, and this is justified with Schoenberg's statement that, 'it does not seem right to me to use more than one series'.<sup>12</sup> Webern's works conform to this 'rule',<sup>13</sup> but it is not an adequate formulation of either Berg's practice, or, indeed, that of Schoenberg himself. Berg's twelve-note technique has always been recognized as different to that of Schoenberg or Webern,<sup>14</sup> and, as Jarman

<sup>10</sup> *Ibid.* pp.325-326.

<sup>11</sup> Schoenberg, *Structural Functions of Harmony*, (Norton, New York, London), 1969, p.193-194.

<sup>12</sup> Cited in Josef Rufer, *Composition with Twelve Notes*, trans. Humphrey Searle (Barrie and Rockliff, London), 1961, p.106.

<sup>13</sup> Studies examining Webern's twelve-note compositional practices include, among others: Luigi Rognoni, *The Second Vienna School: Expressionism and Dodecaphony*, trans. Robert W. Mann (John Calder, London, 1977); Hans Moldenhauer, *Anton von Webern: A Chronicle of his Life and Work* (Victor Gollancz, London, 1978); Paul Griffiths, 'Webern' in *The New Grove Second Viennese School: Schoenberg, Webern, Berg* (Macmillan, London, 1988); Kathryn Bailey, *The Twelve-Note Music of Anton Webern* (Cambridge University Press, Cambridge, 1991); George Perle, *Serial Composition and Atonality* (1991); Kathryn Bailey (ed), *Webern Studies* (Cambridge University Press, Cambridge, 1996); this includes 'A Webern Bibliography' compiled by Neil Boynton, (pp.298-362).

<sup>14</sup> Berg's twelve-note compositional technique and its deviation from Schoenberg's own method has been examined by several scholars. Some representative studies include: Luigi Rognoni, *The Second Vienna School (Ibid.)*; Douglas Jarman, *The Music of Alban Berg* (Faber and Faber, London, Boston, 1979), and *Alban Berg: Lulu* (Cambridge University Press, Cambridge, 1991); George Perle, *The New Grove Second Viennese School: Schoenberg, Webern, Berg (Ibid.)*; Perle, *The Operas of Alban Berg, Volume One/Wozzeck* (University of California Press, Berkeley, Los Angeles, London, 1980), and *The Operas of Alban Berg, Volume Two/Lulu* (1985); Perle, *Serial Composition and Atonality* (1991); David

writes, 'although characteristics of both Schoenberg's and Hauer's<sup>15</sup> systems can be found in Berg's music, none of his works employs either method exclusively'.<sup>16</sup> Certainly, the principle of using only one twelve-note set is completely inconsistent with Berg's practice, even within a single movement. Almost every movement in which he can be said to employ some sort of twelve-note method contains 'free', that is, non-dodecaphonic, or at least non-serial, episodes. Even the twelve-note sections of such movements are often based on two or more independent sets, while he regularly uses cyclical permutation of the pitch-class order of a set.<sup>17</sup> Schoenberg himself departs from this principle in several works, including his String Trio Op.45 (1946) where revised orderings of a source set are systematically employed. At least two sets are used, one with twelve elements, the other with eighteen. Both of these sets use the same source hexachord<sup>18</sup> and, as Perle notes, in respect of their segmental content are seen to be variants of a single precompositional formation.<sup>19</sup> Furthermore, in the *Ode to Napoleon* Op.41 (1942), where Schoenberg attempts to reconcile twelve-note serialism and triadic tonality, no precompositional linear ordering is implied, and the twelve-note set used is definable exclusively in terms of its hexachordal content; the two hexachords are freely interchanged and the pitch-class order within each one is constantly varied. The set exhibits the characteristics of an hexachordal trope.<sup>20</sup>

Taking this brief overview of basic twelve-note principles as a starting point, I will now consider the main structural and technical features of Skalkottas's twelve-note

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Gable and Robert P. Morgan (eds), *Alban Berg: Historical and Analytical Perspectives* (Clarendon Press, Oxford, 1991); Anthony Pople, *Berg: Violin Concerto* (Cambridge University Press, Cambridge, 1991); Pople (ed), *The Cambridge Companion to Berg* (Cambridge University Press, Cambridge, 1997).

<sup>15</sup> Hauer's twelve-note method does not require an unchanging serial succession, instead the twelve-note set is defined only in terms of the total content of its two constituent hexachords. The note succession within each hexachord can be changed at will and has no referential importance, other than that with which the composer chooses to invest it in the course of the composition; Hauer calls such a set a 'trope'. See J.M. Hauer, *Vom Melos zur Pauke* (Universal Edition, Vienna, 1962), and *Zwölftontechnik* (Universal Edition, Vienna, 1962); see also Jarman, *The Music of Alban Berg*, p.81; and Monika Lichtenfeld 'Josef Matthias Hauer' in *The New Grove Dictionary of Music and Musicians*, 8 (1980), pp.303-305.

<sup>16</sup> Jarman, *The Music of Alban Berg*, p.81.

<sup>17</sup> See Perle and Lansky, 'Twelve-note composition', p.288.

<sup>18</sup> See Ethan Haimo, *Schoenberg's Serial Odyssey*, (Clarendon Press, Oxford), 1992, p.181. For an investigation of Schoenberg's technique of composing with 'a source-set' with reference to the String Trio, see Milstein, *Arnold Schoenberg: Notes, Sets, Forms* (Cambridge University Press, Cambridge), 1992, Chapter 5, pp.157-184.

<sup>19</sup> George Perle, *Serial Composition and Atonality*, p.72.

<sup>20</sup> See Perle, *Ibid.*, p.94; also Jarman, *Ibid.*, pp.80-81; Haimo, *Ibid.*, 181; and Milstein, *Ibid.*, pp.119-156.

technique, which may be summarized as follows:

**1. The simultaneous use of several discrete, closely related twelve-note sets in polyphonic combinations.** Skalkottas consistently employs more than one set in his twelve-note compositions. Generally, he presents them in groups, each consisting of several discrete twelve-note sets, and usually with a different group for each major section of a movement. Skalkottas's most common approach is linear, with the different sets employed simultaneously, superimposed as lines in a traditional part-writing fashion within a predominantly contrapuntal texture.<sup>21</sup> Occasionally, a family of instruments, or groups of instruments sharing similar textures contribute to the articulation of a set.

The sets are closely connected through numerous common and transpositionally or inversionally related segments, usually dyads, trichords and/or tetrachords. Skalkottas employs such closely related sets as one method of providing coherent relationships and organizing the harmonic structure between successive and simultaneous sets. However, none of the sets employed possesses the required hierarchical relationship with the other sets so as to be considered the 'basic' set of a movement. 'Harmonies', or simultaneities, are formed either through part-writing or through the verticalization of a segment of an individual set.

The First Symphonic Suite for large orchestra clearly illustrates this approach. In particular, the theme and each of the three variations of the second movement, *Thema con Variazioni*,<sup>22</sup> are built on a group of four twelve-note sets, shown in Ex.2.1.

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<sup>21</sup> The use of this polyphonic method to construct his music resembles, but is not identical to, what Bailey, in her set examination of Webern's twelve-note compositions, describes as 'linear topography', in which the fabric is the product of several set-forms progressing simultaneously in as many voices (see Bailey, *The Twelve-Note Music of Anton Webern*, p.31). In Skalkottas's treatment the fabric is the product of the simultaneous presentation of independent twelve-note sets.

<sup>22</sup> The overall form of the movement outlines an extended binary structure, ABA'B'coda. Section A (bars 1-18) comprises the theme (*Thema*); section B (bars 19-75) is Variation I, which, as Skalkottas states in his accompanying Notes to the movement: '*as a compositional contrast reveals a new theme extracted from the counterpoint of the theme*'; section A' (bars 76-95) is Variation II, which is a slightly modified repetition of the *Thema*; section B' (bars 96-120), Variation III, is a modified repetition of Variation I, followed by a short coda (bars 121-131), recapitulating the original thematic material.

## Ex.2.1.

(Thema con Variazioni: Thema – opening phrase and twelve-note set structure)

*Allegretto*

Viol. I  
Viol. II  
Viola  
Fl. 1  
Ob. 1  
Cl. 1  
Bsn. 1  
Hr. 1  
Trp. 1  
Tbn. 1  
Tuba

set 1

set 2

set 3

set 4

The main theme, the accompaniments and secondary motivic elements are derived from this group. In his accompanying Notes to this movement, Skalkottas gives a brief account of its twelve-note structure:

*Four distinct twelve-note series, in double counterpoint, closely related harmonically, in such a way that the frequent change of the compositional positions of the theme with the three variations do not change the first impression [of] complexity,*

*constitute the theme, its counterpoint, the accompaniment and the basses.*<sup>23</sup>

From this it can be inferred that Skalkottas does not deal exclusively with a single twelve-note set as the binding element between melody and accompaniment, as is often the case with Schoenberg. Instead, he derives all the elements for his development from a thematic block, which is a complex basic shape consisting of several twelve-note sets in the form of distinct and independent melodic lines or chords; this becomes the generative source of the movement, thus functioning as a Grundgestalt.<sup>24</sup>

The *Thema* outlines a binary structure (AB), consisting of four phrases (aa'ba'), as follows:

Sections	Phrases	Bar Nos.	Thematic/motivic structure
A	a	1-5	Statement of the first thematic idea, played by the clarinet and based on set 1.
	a'	6-10	Continuation having the character of a varied repetition of the first phrase with some motivic development.
B	b	11-14ii	Contrast. New motivic ideas supported by a change in texture and orchestration.
	a'	14iii-18	Presentation of new motive played as a duo with initial thematic idea, rounding off the Thema.

As shown in Ex.2.1, sets 1, 2, and 3, which furnish the theme, its countertheme and the contrapuntal accompaniment, are played linearly by one instrument (clarinet, bass clarinet and contrabassoon, respectively), while set 4 is presented as a block of four three-note chords played by the horns and trombones; the pitch-class order of the set becomes apparent later during the course of the movement. The four sets of the thematic block are closely connected through transpositionally or inversionally related segments (trichords and tetrachords), and the

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<sup>23</sup> Skalkottas, Notes to the *Thema con Variazioni* (see Appendix).

<sup>24</sup> Such an approach is reminiscent of one of Schoenberg's 'Laws of Comprehensibility', according to which:

The presentation of ideas is based on the laws of musical coherence. According to these, everything within a closed composition can be accounted for as originating, derived and developed from a basic motive or at least a grundgestalt.

web of relationships that exists among the four sets underpins the entire motivic and harmonic structure of the movement. This is clearly observed in the opening five bars. As shown in Ex.2.2, a close motivic relationship is already established between the upper two lines at the opening gesture of the theme.

Ex.2.2.

*(Thema – opening phrase: motivic/harmonic relationships)*

The initial simultaneity between the clarinet, playing the first trichord of set 1,  $c^2-db^2-a^1$  (set-class 3-3), and the contrabassoon, playing  $Ab_1$  of set 3, is the tetrachord, set-class 4-7, which is the same as the opening tetrachord of set 1, in bars 1-2i. The bass clarinet, playing set 2, contrapuntally accompanies the clarinet melody, with its first trichord,  $eb^1-e^1-g^1$  (3-3), being inversionally equivalent ( $I_4$ ) to the first trichord of set 1; moreover, the bass clarinet's opening four-note motive,  $eb^1-e^1-g^1-gb^1$  (4-3) is a major sixth transposition ( $T_{10}$ ) of the motive  $a^1-g^{\sharp 1}-f^{\sharp 2}-f^2$  played by the clarinet in bars 1ii-2. Further motivic and harmonic relationships within this first phrase are established at its cadence in bars 4-5. The contrabassoon, playing a motive based on set 3, supports the melodic cadence of the clarinet with the tetrachord  $G_1-C-F-B_1$  (4-16), played twice, which is a perfect fourth transposition ( $T_5$ ) of the first chordal tetrachord  $D-G-c-f^{\sharp}$  of set 4 (bar 1). This cadence is also punctuated by a double statement of the  $Bb-c^{\sharp}-e-a$  (4-18) tetrachord, which is itself a tritone transposition ( $T_6$ ) of the clarinet's last tetrachord,  $eb^3-g^1-bb^1-e$ .

Skalkottas appears to have conceived the different sets with a view for their motivic possibilities, and from the way he treats and develops this material throughout

the piece (particularly in variations I and III) it appears that he thought of them in thematic terms. As in Schoenberg's technique, everything in the *Thema con Variazioni* becomes 'motivic' in the sense that all of the material of the movement is derived from the same basic source, which in Skalkottas's case is the twelve-note set complex.

Another example of Skalkottas's use of a different twelve-note set-group for each section of a movement is the *Allegro* of the Third String Quartet, whose formal structure combines a sequence of sections (A and B) and their varied repetitions with that of a sonata movement. The form may be represented as follows:

<i>Allegro moderato</i>	Bar Nos.	Sonata movement	Thematic structure
Section A	1-42i	<i>Exposition</i>	First theme.
Section B	42iii-82ii		Second theme.
Section A <sup>1</sup>	82iv-121iii	<i>Development</i>	Material from the first theme elaborated.
Section B <sup>1</sup>	121iv-155		Material from the second theme elaborated.
Section A'	156-183	<i>Recapitulation</i>	First theme.
Section B'	184-190		Recapitulation of elements from the second theme.
Coda	190-191		Chords based on pitch-class material from the first theme.

The first theme, section A (bars 1-42i), is built on the group of four closely related sets shown in Ex.2.3. The assignment of sets to individual instruments is a distinctive characteristic of the twelve-note set presentation in this section. Each set is played by the same instrument throughout the exposition and recapitulation of section A, with the first violin playing set 1, the second violin set 2, the viola set 3 and the cello set 4,<sup>25</sup> although in developmental passages there are some part exchanges. The second theme, section B, built on a group of four new sets as shown in Ex.2.4, is constructed similarly to the first theme. However, each set is no longer identified with one particular instrument.

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<sup>25</sup> See annotated score in the Appendix. The published score has several printing errors; for example, the f<sup>2</sup> in bar 4, played by the cello, should be e<sup>2</sup>; the cb<sup>1</sup> in bar 21, played by the viola should be bb; the C in bar 22, played by the cello should be C#; the g<sup>1</sup> in bar 41 played by the first violin should be f<sup>1</sup>, while the bb played by the second violin should be b; in bar 44, the B, played by the cello, should be A.



## Ex.2.3.

(Third String Quartet: *Allegro* – first theme: twelve-note set structure)

*Allegro moderato*

Violino 1. 1 5 10

Violino 2. 2

Viola 3

Violoncello 4

15

set 1

set 2

set 3

(I<sub>11</sub>)

set 4

Intervallic patterns for sets 1, 2, 3, and 4 are shown below the score, with intervals indicated by brackets and numbers (e.g., 4-5, 3-4, 3-5, 3-3, 3-2, 3-1, 3-4, 4-6, 3-2, 3-7, 3-4).

## Ex.2.4.

(Allegro – second theme: twelve-note set structure)

Measures 1-45 of the musical score. The first staff is marked 'pizz. arco' and 'pp'. The second staff is marked 'arco' and 'pp'. The third staff is marked 'arco' and 'pp'. The fourth staff is marked 'arco' and 'pp'. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 46-50 of the musical score. The first staff is marked 'pp'. The second staff is marked 'pp'. The third staff is marked 'pp'. The fourth staff is marked 'pp'. The score includes various musical notations such as notes, rests, and dynamic markings.

set 5

Intervals: 3-2, 3-3, 3-11, 3-8, 4-11, 3-7, 3-5

set 5(T3)

set 6

Intervals: 3-4, 4-5, 3-2, 3-3, 3-4, 3-4, 3-8, 3-8

set 7

Intervals: 3-8, 3-4, 3-11, 3-2, 3-7, 3-2, 3-4, 3-2

Thus, twelve-note 'regions', established by the use of referential groups of sets in each major section, contribute to the definition of the large-scale harmonic structure of the movement. The majority of Skalkottas's twelve-note works are based on this set-group technique.

Less frequently, Skalkottas employs another technique, involving the use of a single twelve-note set to construct certain sections of a movement. This perhaps derives from Schoenberg's intention 'to postpone the repetition of every tone as long as possible',<sup>26</sup> which led him to construct his music, generally, from a single twelve-note set. Skalkottas only occasionally employs this technique, and then only to emphasize the importance of a particular set in the construction of the larger movement.<sup>27</sup> The opening sections of the first movements of his Second Piano Concerto (1937/38) and Third Piano Concerto (1938/9) provide examples of this. In the latter case, particularly, as shown in Ex.2.5, the opening section of the *Moderato* is constructed entirely from one set with segments verticalized whenever necessary in order to provide all the desired parts.<sup>28</sup> During the course of the movement, however, other sets are derived from this one, and entirely new sets appear at developmental passages.

**2. The thematic predominance of certain sets.** Perle, examining the motivic functions of the set and particularly the set as a theme, points out that the abstract twelve-note set acquires the character of a theme when it is consistently differentiated from its 'background', which, in strict twelve-note method, is also derived from the set. Therefore, the rhythmic structure of the theme is emphasized as the primary characteristic feature in order to compensate for the absence of an organic principle of differentiation between the horizontal and vertical dimensions.

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<sup>26</sup> Schoenberg, 'Composition with Twelve Tones' (2), in *Style and Idea*, p.246.

<sup>27</sup> This twelve-note set handling resembles, but is not identical to, what Bailey describes as:

Block topography, in which the rows are set one after the other, with all the notes sounding in the order prescribed by this succession of rows, regardless of texture. Chords are produced by the verticalization of adjacent elements, and, in the case of counterpoint or imitation, the order of the notes is determined by chronological rather than linear consideration, each row encompassing the entire fabric of the music.

Bailey, *The Twelve-Note Music of Anton Webern*, p.31.

<sup>28</sup> The Ex.2.5 is a piano reduction of the orchestral score. See also annotated score in the Appendix.

## Ex.2.5.

(Third Piano Concerto: *Moderato* – opening section)

Handwritten musical score for the opening section of the Third Piano Concerto, *Moderato*. The score is written on five systems of staves. The first system includes parts for Oboe (Ob.), Clarinet (Klar.), Horn (Hr.), and Piano (p). The second system includes parts for Piano (p), Horn (Hr.), and Piano (p). The third system includes parts for Piano (p), Horn (Hr.), and Piano (p). The fourth system includes parts for Piano (p), Horn (Hr.), and Piano (p). The fifth system includes parts for Piano (p), Horn (Hr.), and Piano (p). The score is marked with various dynamics and articulations.

Ob. 2 3 4 5 6

Klar.

Hr.

p

mf

4 5 6

K. Klar.

Hr.

p

mf

4 5 6

④

p

f

10

12

Hr.

p

mf

11

12

③

dim

p

12

Hr.

Klar.

set 1

Thematic contrast and development are likewise dependent upon rhythm, texture and dynamic, to a far greater extent than in tonal music.<sup>29</sup>

As already mentioned, Skalkottas does not rely on one twelve-note set in a movement. However, in every group one set acquires particular thematic significance; that is, it conveys the main thematic idea of a major section, in a prominent timbral position and with a distinctive rhythmic structure, while the other sets of the group provide the contrapuntal and harmonic accompaniment. Yet, during the course of the movement the remaining sets of the group acquire a degree of thematic importance, furnishing secondary themes, transitional motives and developmental passages. For example, in the first phrase of the *Thema con Variazioni* (bars 1-5), the main thematic idea, played by the clarinet and indicated as motive a in Ex.2.6, is based on the twelve-note set 1.

Ex.2.6.

(*Thema con Variazioni*: *Thema* – thematic line)

The musical notation for Ex.2.6 is organized into three systems, each representing a phrase of the *Thema con Variazioni*.  
 - The first system (bars 1-5) features 'motive a' (set 1) in the upper staff and 'motive b' (set 2) in the lower staff.  
 - The second system (bars 6-10) features 'motive d' (set 4) in the upper staff and 'motive c' (set 3) in the lower staff.  
 - The third system (bars 11-15) features 'motive c' (set 3) in the upper staff and 'motive a' (set 1) in the lower staff.  
 The notation includes various musical symbols such as clefs, key signatures, and dynamic markings, and is annotated with set numbers and motive labels.

In the second phrase (bars 6-10) the clarinet plays motive b, based on set 2, and with a similar rhythm to the contrapuntal bass clarinet line in the first phrase. The third

<sup>29</sup> Perle, *Serial Composition and Atonality*, pp.60-61.

phrase (bars 10iii-14) introduces a new, contrasting motive **d**, played by the flutes and violins and based on set 4.<sup>30</sup> In the fourth phrase, a modified recapitulation of the opening phrase (bars 14iii-18), the thematic motive **a** based on set 1, is introduced in the basses, while motive **c**, based on set 3, with an identical rhythm to that of motive **a** in bars 2-5, is its 'answer' in the violins and clarinets.

**3. The segmentation of twelve-note sets into subsets (i.e. trichords, tetrachords, hexachords), the occasional pitch-class reordering within them, and the rearrangement of the subset order.** One of Schoenberg's main postulates regarding pitch-class order is that:

The order in this basic set and its three derivatives [...] is, like the motive [in classical music], obligatory for the whole piece. Deviation from this order of tones should normally not occur, in contrast to the treatment of the motive, where variation is indispensable.<sup>31</sup>

Skalkottas does not adhere to this principle, but he does reorder the sets, thus emphasizing his treatment of them as motives in the traditional sense. This segmentation and apparently unsystematic reordering is quite frequent within phrases, particularly at developmental passages. Such reorderings are not based on a precompositional plan that affects the large-scale construction of the piece; they are of local significance, used as part of his motivic technique, and result from his constant desire to develop his material. An example is found in the first movement, *Moderato*, of the Second String Trio, which is built on three twelve-note sets as shown in Ex.2.7. In bars 44-46 there is a sequence of similar melodic, rhythmic and accompanimental material, with each bar based on the pitch-class content of one set only. Here Skalkottas segments and reorders the twelve-note sets according to the principles of developing variation. In bar 44 the twelve-note set 1 is divided between the cello, playing two four-note melodic motives  $c\sharp^1-f-gb-Eb$  (order position 3 4 5 6) and  $B-d-Bb-C$  (9 10 11 12), and the viola, playing the accompaniment  $ab^1-g^1-a-e^1$  (set-class 4-4). In bar 45 the melody in the first violin, a rhythmic imitation of the cello melody in bar 44, is based on a reordering of the pitch-class order of set 3 (3 6 4 5 9 11 10 12), which

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<sup>30</sup> There is a printing error in the published orchestral score. In bar 11 the note  $Cb$  in the cello should be  $Eb$  (pitch-class 1 of set 2). In both Skalkottas's piano reduction and orchestral MS this note does appear as  $Eb$ .

<sup>31</sup> Schoenberg, *Structural Functions of Harmony*, p.193.

results in two, four-note, transpositionally equivalent ( $T_1$ ) motives,  $f^1-ab^1-c^2-bb^1$  and  $f\sharp^1-a^1-c\sharp^1-b^1$  (set-class 4-22), whose initial two minor third and major third intervals derive from the intervals B-d and d-Bb of the cello's second motive in bar 44; the accompanimental figure in the viola, having the remaining notes of set 3,  $g-d^1-e-eb^1$  (set-class 4-4) is transpositionally equivalent ( $T_{11}$ ) to the accompaniment of bar 44.

**Ex.2.7.**

(Second String Trio: *Moderato* – developmental passage)

45 dolce

4-4 4-22 4-22

4-4 4-19 4-19

set 1 set 3 set 2

set 1

set 2

set 3

pp scherzando

Bar 46 is based on set 2, which is divided between the first violin and the viola; the latter plays two transpositionally equivalent tetrachords 4-19, with order number similar to that in the cello in bar 44 (3 4 5 6, and 9 10 11 12) and which continues the rhythmic imitation of the previous two phrases, while the violin accompanies with the remaining notes of the set. Due to this segmentation and reordering, the motivic and rhythmic figures of bar 44 are followed in bars 45-46 by other figures which retain enough elements of the first to be recognized as their restatement, but with significant changes in the pitch-class and intervallic content; these changes gradually create new musical configurations which are subsequently subjected to further development by restatement combined with variation.

Finally, an example of set segmentation and reordering, followed by subsequent partitioning among different instruments, is found in the *Allegro* of the Third Sonatina for violin and piano.<sup>32</sup> After the initial exposition of the pitch-class order of the two sets in the first theme, their segments interchange and, indeed, at developmental passages are used freely as independent motives. For example, as shown in Ex.2.8, in bars 17-26i, the transitional passage to the secondary theme of the first thematic group is established largely by the harmonic content these segmentations and reorderings provide.

Ex.2.8. (Third Sonatina for violin and piano: *Allegro* – transitional passage)

The musical score for Ex.2.8 is presented in two systems. The first system (bars 17-20) shows the violin and piano parts. The piano part features a melodic line with notes labeled with numbers 1 through 12, indicating pitch classes. The second system (bars 21-26) continues the melodic development. Below the main score, two separate staves are provided: 'set 1' and 'set 2', each showing a sequence of notes corresponding to the pitch-class order mentioned in the text.

The piano right hand plays melodic figures, which in bars 19-21 are based on segments from set 1 with order number (10 11 12) (5 6 4) (8 7 9); these are moulded into a

<sup>32</sup> The formal outline of the movement is given in subsection 6 of this chapter.



descending triplet melodic sequence. The left hand accompanies with trichords of set 1 played chordally, in such a way that the vertical alignment of both right and left hand gives the entire content of each hexachord. In bars 21i-26i, the pitch-class content of set 1 is divided between the two hands, thus resulting in a new motivic and harmonic surface. These multidimensional harmonic properties, and the rich harmonic content which ensues, recall the modulatory passages of earlier music and, together with the distinct triplet rhythm, is representative of the transitional passages in this movement. Similarly, the development section (bars 36-55) of the *Finale* of the First Suite for piano is based on extensive segmentation and reordering of the sets used, a technique which defines this section (see Appendix and discussion below, section 2.5.).

**4. Pitch-class doubling and the repetition of pitch-classes or segments within single set forms.** Pitch-class repetition, doubling, and the blending of segments from different sets results in the preservation and often intensification of the identity of a specific segment or motive based on a particular set. These repetitions and doublings have quite specific harmonic functions, and they frequently serve to generate motives equivalent to a linear segment of a twelve-note set (as can be clearly seen in the analysis of the *Ouverture* of the First Symphonic Suite in Chapter Five).

Some of the sets also include insertions and repetitions of segments, which temporarily interrupt the linear presentation of the pitch-class order of the set. These usually underline the presence of certain motives, and establish the predominance of a particular harmonic environment. For example, in section B of the *Allegro* of the Third String Quartet, all four sets (5, 5(T<sub>3</sub>), 6, 7) include insertions and repetitions of segments, as shown in Ex.2.9 and also Ex.2.4. In set 5 particularly, played by the first violin, the insertion and continuous repetition of the major tetrachord C-B-A-G (4-11) during the exposition of the set accentuates the C major context of the thematic line. Similarly, its contrapuntal accompaniment in the second violin, based on its minor third transposed form (T<sub>3</sub>), inserts and reiterates the major tetrachord Eb-D-C-Bb, further reinforcing a C major/minor context in the upper strings.

## Ex.2.9.

(Third String Quartet: *Allegro* – twelve-note set-group in section B)

set 5

set 5(T3)

set 6

set 7

5. The frequent use of the twelve-note operation of transposition, and the occasional use of inversion and retrograde. Regarding Skalkottas's use of the four forms of his twelve-note sets, Papaioannou asserts that:

The rows are usually presented in the original position. Inversion and especially transposition are usually avoided, in order, as Skalkottas said, 'to keep rows more easily recognizable'. They are used only in exceptional cases for special reasons; retrograde forms of rows are used more frequently.<sup>33</sup>

Both Orga and Thornley duplicate this position.<sup>34</sup> Such observations on the avoidance of transpositions are inaccurate, and Skalkottas's alleged affirmation of this is, to say the least, curious.<sup>35</sup> It is very improbable that Skalkottas made such an erroneous statement, and these generalizations about transpositions more likely arise from a mistaken extrapolation of his writings in the Foreword to the Notes to the dodecaphonic First Symphonic Suite, where he states clearly that '*in this Suite, unlike works using diatonic harmony (siebenton harmonik) harmonic transpositions are avoided*'. It appears that this sentence has been misinterpreted and expanded to cover

<sup>33</sup> Papaioannou, 'Nikos Skalkottas' (1976), p.325.

<sup>34</sup> Orga asserts that: 'In his exploration of serialism [Skalkottas] shows an avoidance of inversion and transposition - so as to keep rows more easily recognisable - although he is less averse to the retrograde motion' (Orga, 'Skalkottas: Shadowy Figure of Greek Music', pp.39-40), while Thornley states that 'transpositions appear rarely and inversions never' (Thornley, 'Skalkottas', pp.362-363).

<sup>35</sup> Papaioannou gives no reference for this quote.

his entire compositional output.

A careful study of Skalkottas's music reveals that sets are largely presented in their prime form ( $T_0$ ), but he does employ transpositions both for their local (for the purposes of developing variation) and their large-scale (as a means of formal construction) consequences; such manipulations will be extensively discussed throughout this study. Retrograde forms of sets are also used, albeit less frequently than the transposed forms, while inversions of sets appear infrequently, and largely in developmental passages, as part of Skalkottas's motivic developmental technique.

As examples of the use of the twelve-note operation of transposition, we might consider the *Allegro* of the Third String Quartet, the *Allegro* and *Presto* of the Octet, and the Third Piano Concerto, to mention just a few pieces. In particular, as shown in Ex.2.4 and Ex.2.9, in section B of the *Allegro* of the Third String Quartet, set 5, played by the first violin, unfolds simultaneously with its minor third transposed form ( $T_3$ ), played by the second violin, in bars 42iii-51.<sup>36</sup>

The large-scale consequences of the use of transpositions can be observed in many pieces, among them the *Presto* of the Octet, the *Moderato* and *Andante sostenuto* of the Third Piano Concerto, and the *Allegro molto vivace* of the *Sonata Concertante* for bassoon and piano. In all these pieces the pitch-class content of entire sections is transposed at the fifth ( $T_7$ ), while in the *Sonata Concertante* transpositions in minor and major thirds are also used. Consequently, the harmonic 'regions' established by the transposition of twelve-note set groups contribute to the definition of both the formal and harmonic structure of the movements. In particular, in the *Moderato* of the Third Piano Concerto Skalkottas corresponds transpositional levels of the twelve-note sets to conventional key relationships, as a means of delineating both small and large-scale form. The first theme is built on the twelve-note set 1, shown in Ex.2.5; the bridge to the second theme (bars 19-23) uses the same set transposed at the tritone ( $T_6$ ); the piano enters (bar 51) with set 1 transposed at the minor seventh ( $T_{10}$ ).<sup>37</sup>

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<sup>36</sup> Apart from the immediate tonal relationships created by the simultaneous unfolding of the two sets, each of their two hexachords share four pitch-classes, and throughout the section and its varied repetitions Skalkottas appears to exploit the common content of the hexachords according to the principles of developing variation.

<sup>37</sup> A score of this movement is provided in the Appendix.

Further transpositions of different sets are employed throughout the exposition and development; a more extensive discussion on this movement and the use of transpositions to delineate its form follows below in section 3.1.

Finally, a representative example of Skalkottas's use of transposed and retrograde forms of the sets to determine both the small- and large-scale form and the twelve-note harmonic structure of a movement is the *Finale (Presto)* of the First Suite for piano solo (1936). As shown in Ex.2.10 (and in the annotated score in the Appendix), this is built on four twelve-note sets (1, 2, 3, 4), their transpositions at the minor sixth ( $T_6$ ), with occasional pitch-class reordering within a set, and their retrograde forms.<sup>38</sup> For the sake of clarity, in Ex.2.10 the four transposed forms are represented as sets 5 (instead of  $1(T_6)$ ), 6 ( $2(T_6)$ ), 7 ( $3(T_6)$ ) and 8 ( $4(T_6)$ ), while the retrograde forms appear as 1R, 2R....8R. At the opening gesture of the movement the sets unfold as pairs in parallel succession in a two-part texture. The opening phrase, bars 1-2, comprises the set-pairs: 1-3 (in bar 1), and 2-4 (in bar 2), with the right hand 'melodic' sets 1 and 2 supported by the left hand 'harmonic' sets 3 and 4, respectively. The continuation, bars 3-4, is built on their minor sixth transposed forms, also presented in pairs: 5-7 (in bar 3), and 6-8 (in bar 4). Similarly, bars 5-8 are built on the same sets, exhibiting the same principles of construction, but now the sets in the left hand unfold as semiquaver melodies corresponding note-by-note with the right hand sets. The following developmental section, bars 9-18, is built entirely on the retrograde forms of these sets. The remaining part of the movement is characterized by the rotation of the twelve-note set groups *en bloc* in their prime forms, transposed at the minor sixth, or in retrograde forms, which thus largely determine its phrase structure.

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<sup>38</sup> Konstantinou in her analysis of the movement states, rather misleadingly, that: 'The *Finale* is constructed upon eight, distinct twelve-note sets, presented from the outset in pairs [...] Despite their closely related construction [...] the sets are not derived by means of conventional twelve-note processes such as transposition, or inversion, the only transformation ever to appear being the retrograde form, on occasion in palindromic fashion [...] An exceptional operation of transposition is encountered in the *Prelude* [the first movement of the Suite]'; in *A Catastrophe? An Investigation of Selected Piano Compositions of Nikos Skalkottas*, pp.27-28.

## Ex.2.10.

(First Suite for piano: twelve-note set structure in the opening section of the *Finale*)

**Finale**

set 1

set 2

set 3

set 4

6. The extraction of derived sets. For composers of the Second Viennese School, especially Webern, a '*derived series*' is a twelve-note series composed of several

forms [transpositions, inversions or retrograde inversions] of a single trichord or tetrachord'.<sup>39</sup> Skalkottas does not mention this term in his writings, although he does use several techniques to derive one set from another, or from segments of a number of different sets. The resulting sets are constantly used in their prime form, and are treated as independent sets throughout a given movement. They are presented simultaneously with the other sets of the group at the opening gesture of a section; they may provide the accompaniment or furnish the predominant motivic/thematic idea of a phrase, and Skalkottas uses them to reinforce motivic and harmonic relationships and similarities within the pitch-class content of the twelve-note set-group of a particular section.

Skalkottas's derivational techniques are not systematic and do not represent a unified body of compositional practice. They are usually adapted to suit the compositional requirements of an individual work. His most frequent type of derivation is based on the unordered presentation of the pitch-classes within each hexachord of a set under the twelve-note operations of transposition and/or inversion.<sup>40</sup> Such sets, although members of the same set-class of the *T<sub>0</sub>* form, are constantly and deliberately used by Skalkottas as independent ordered sets.

For Skalkottas the reordering within each hexachord of a set does not undermine the serial principles of twelve-note set handling, because the resulting set is not regarded as a different form of the original set, but as a 'new' set, albeit closely connected, motivically and harmonically, with the original set, and during the course of the piece the re-ordered set establishes its own identity. Therefore, when describing such a set, although I shall explain its derivational nature, I will not refer to it as 'derived', but consider it as another, independent set of the group.

An interesting example of this type of derivational technique occurs in the *Allegro* of the Third String Quartet. As shown in Ex.2.3, each hexachord of set 4,

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<sup>39</sup> See Joel Lester, *Analytic Approaches to Twentieth Century Music* (W.W. Norton & Co, New York, London), 1989, p.219. The term 'derived set' is originally Babbitt's, who further argues that: 'A derived set is *not* a new set in the composition. It can be thought of, also, as resulting from the juxtaposition of segments from the fundamental forms'; see Milton Babbitt, 'Some Aspects of Twelve-Tone Composition' in *The Score and IMA Magazine* 12 (1955), pp.53-61, p.59.

<sup>40</sup> This derivational technique is widely used in the *Presto* of the Octet. For a detailed discussion on the subject, see Chapter 4.3.

played by the cello and providing the bass line of the four-part texture, is an unordered inversion, transposed at the major seventh (1<sub>11</sub>), of each hexachord of set 3. Skalkottas constantly presents these two sets linearly in their prime form and uses them as independent sets.

Another type of derivation involves interchanging one pitch-class in each hexachord of a set to produce a new set. An example may be found in the *Allegro* of the Third Sonatina for violin and piano. This outlines a sonata form and is built on two groups each containing two twelve-note sets, as shown below:

Sections	Bar Nos.	Phrase structure	12-note set structure
Exposition	1-46i	First thematic group	First theme (1-18) is based on set 1. Secondary theme (27ii-39) is based on set 2.
	46ii-72i	Second thematic group	Second theme (46ii-52) is based on set 3. Secondary theme (62-66) is based on set 4.
Development	72-100	Extensive elaboration of motivic figures and pitch-class material from both thematic groups.	Twelve-note sets 1, 2, 3, 4.
Recapitulation	100-116i	First theme of the first thematic group.	Twelve-note sets 1, 2.
	116ii-130	First theme of the second thematic group.	Twelve-note sets 3, 4.
	131-141	Coda	

As shown in Ex.2.11a, the antecedent and consequent phrases of the first theme (bars 1-5, 6-12), played by the violin, are based on set 1, while the piano accompanies with set 2. The second theme (bars 46ii-52), also played by the violin, is based on the twelve-note set 3, while the piano accompanies with a new set 4. As shown in Ex.2.11b, set 3 is formed by interchanging the pitch-classes F and G in each hexachord and the order positions 1 2 and 7 of set 1, which become order positions 2 1 and 8 in set 3. This reordering not only results in a new set for the second theme but also ensures a close motivic and harmonic similarity between the two main themes of the movement.

## Ex.2.11a.

(Third Sonatina for violin and piano: *Allegro* - first theme)

*Allegro giusto*

Violino

Piano

Ped. ....

set 1

set 2

## Ex.2.11b.

(*Allegro* - second theme)

arco

espressivo

pp

mf

tr.

set 1

set 3

set 4



A quite rare type of derivation occurs in the Second String Trio, and involves the technique of cyclic permutation, whereby a set is internally manipulated so that a note other than order number 1 is in first position. Its first movement, *Moderato*, is built on the three twelve-note sets shown in Ex.2.7. Two of these sets become source material for the construction of the second movement, *Andante*, which has a rondo form (ABACA'), and is built on three groups of three twelve-note sets each, as shown below:

Sections	Bar Nos.	12-note sets
A	1-19	1, 2, 3 .
B	20-41	4, 5, 6.
A	42-47	1, 2, 3 (minor rhythmic and metric changes from bars 1-19).
C	48-63	7, 8, 9.
A'	64-73	1, 2, 3 (rhythmic, and phrase modifications).
Coda	74-78	1, 2, and 3 from the first movement <i>Moderato</i> .

As shown in Ex.2.12a, in bars 1-6 the twelve-note set 1 is played by the first violin; the viola plays the twelve-note set 2, which is a permutation of set 1, starting at order number 5 and ending at order number 4, while the cello plays a permutation of the same set, starting at order number 9 and ending at order number 8. With this type of cyclic permutation the identity of the original set is not entirely abandoned, but large segments of it are continuously reiterated over short periods of time. Interestingly, and something rarely found in Skalkottas's compositions, a pre-compositional plan appears to determine this type of derivation. Each permutation is so arranged that the vertical alignment of the same order position of all three sets (1-1-1...12-12-12) gives the four trichords, played three times, of set 1 of the first movement, *Moderato*, again shown in Ex.2.12a.

Similarly, section B of the *Andante* is built on set 2 of the first movement (which here, to avoid confusion, is designated as set 4) and its two permutations. As shown in Ex.2.12b, set 5 starts at order position 5, while set 6 has order arrangement 12 11 10 9 1 2 3...8.

## Ex.2.12a.

(Second String Trio: *Andante* – twelve-note set structure of section A)

*Andante*

set 1

set 2

set 3

*Moderato (set 1)*

## Ex.2.12b.

(Andante: twelve-note set structure of section B)

set 4

set 5

set 6

Finally, section C (bars 48-64i) is built on the new twelve-note set 7 and its two permutations, in a way similar to that of section A; set 8 starts at order position 5 and set 9 at order position 9 (see Ex.2.12c). This derivation technique provides maximum pitch-class similarity within each section of the *Andante*, and a close motivic and harmonic relationship with the *Moderato*.

**Ex.2.12c.**

(*Andante* – twelve-note set structure of section C)

Occasionally, other methods of derivation can be found, albeit much less frequently than those above, and these will be discussed in Chapter Four, with reference to the *Andante* and *Presto* of the Octet.

**7. The use of sets that include triadic and other formations reminiscent of tonal music.** Schoenberg, in the early stages of evolving his twelve-note method, recommended avoiding any kind of tonal resonances such as those created by octave doubling and triads. He explained that:

To double is to emphasize, and an emphasized tone could be interpreted as a root, or even a tonic; the consequences of such an interpretation must be avoided. Even a slight reminiscence of the former tonal harmony would be disturbing,

because it would create false expectations of consequences and continuations. The use of a tonic is deceiving if it is not based on *all* the relationships of tonality.<sup>41</sup>

Although tonal manifestations do appear in twelve-note and serial works (including Schoenberg's), composers in most 'classical' twelve-note music do avoid the use of triads, but when these arise within the twelve-note texture they should not be considered as recreating tonality. As Milstein points out, their function is 'associative' and 'non-functional':

Yet unlike tonality, the twelve-note method has no recourse to generalized functionality, in the sense that it does not prescribe functional relations which are constant for all compositions, such as the hierarchy of tonal distance provided by the circle of fifths in tonal music. But progression is 'associative' and 'non-functional' since no tonal motivation, hence no tonal function, can be inferred without recourse to the connotations of a generalized system of functions, such as tonality.<sup>42</sup>

The source of musical coherence remains the twelve-note system, and not the tonal system, a point Schoenberg himself indicates when considering coherence in twelve-note music. He states that:

As regards hints of a tonality and intermixing of consonant triads one must remember that the main purpose of 12-tone composition is: production of coherence through the use of a unifying succession of tones which should function at least like a motive.<sup>43</sup>

Straus, discussing the use and interpretation of triads in twelve-note music, in works by composers such as Berg, Schoenberg, Stravinsky, and Webern, concludes that:

When a triad occurs in a twelve-note context, what is usually most striking is not the modifications of the twelve-tone procedures but rather their complete integrity. The twelve-tone system is not altered to accommodate tonal formations;

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<sup>41</sup> Schoenberg, 'Composition with Twelve Tones (1), 1941' in *Style and Idea*, p.219.

<sup>42</sup> Milstein, *Arnold Schoenberg: Notes, Sets, Forms*, p.3. For a detailed discussion on the 'associative' function of harmonic progressions see Babbitt, 'The String Quartets of Bartók', pp.377 and 380.

<sup>43</sup> Schoenberg, letter to Rene Leibowitz, July 4, 1947, cited in *Arnold Schoenberg Letters*, ed. Erwin Stein, trans. E. Wilkins and E. Kaiser (Faber and Faber, London), 1974, p.248.

rather, their meaning is altered to accommodate the twelve-tone context.<sup>44</sup>

It is generally accepted that when tonally reminiscent elements are used within a twelve-note context they do not alter the system within which they arise. Nor do some twelve-note composers, such as Berg, avoid tonal formations in their twelve-note procedures. Similarly, Skalkottas does not avoid tonal elements in his compositions. One of the methods by which he incorporates tonally reminiscent material is the frequent use of sets which include in their pitch-class structure major and minor triads, seventh and ninth tetrachords. These are subsequently manipulated to emphasize their traditional associations, but they do not alter the twelve-note context from which they arise. The *Tender Melody* for cello and piano provides a suitable example of this.<sup>45</sup> As shown in Ex.2.13 and the annotated score in the Appendix, the Eb minor context is inherent in the internal pitch-class structure of the set played by the cello (F# E D C# C B G G# A F Eb Bb F#), which is constantly presented as a thirteen-note set with the pitch-class F# repeated at the end, thus producing an Eb minor triad as the final segment of the set. The piano accompaniment is based on a different twelve-note set, presented as three tetrachords, two transpositionally

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<sup>44</sup> Joseph Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Harvard University Press, Cambridge, Massachusetts, London), 1990, p.78. For a detailed discussion on the formation and significance of triads in the works of twelve-note and serial composers, see *Ibid.*, Chapter 4, pp.74-95.

<sup>45</sup> The *Tender Melody* is built on three simultaneous ostinati: melodic in the cello; harmonic in the piano; and rhythmic, in the form of continuous quaver rhythmic patterns in the piano. These underpin the entire texture and constitute the principal structural elements for unfolding the form. The harmonic ostinato, constantly supported by the rhythmic ostinato, consists of fourteen statements of three tetrachords, which determine the thirteen-phrase internal structure of the piece (see annotated score). The opening phrase (bars 1-3) provides all the pitch-class, harmonic, rhythmic and thematic material, and functions as the 'theme'. Each of the following twelve phrases presents either a variation of this opening material, or is a variation within a variation. These 'variations' are grouped together to determine the large-scale form of the piece, which outlines five sections, and approximates to a combination of variation form and sonata movement, as follows:

Sections	Bar Nos.	Sonata movement	Thematic structure
I	1-10	<i>Exposition</i>	First theme (1-3) and its varied repetitions.
II	11-18		Second theme (11-13).
III	19-36	<i>Development</i>	Elaboration.
IV	37-48		Continuation of elaboration, including an altered representation of the second theme.
V	49-52	<i>Recapitulation</i>	Varied recapitulation of the first theme.
Coda	53-58		

equivalent ( $T_6$ ) major-minor tetrachords,  $D\#-F\#-G-Bb$ ,  $C\#-E-A-C$  (4-17), and a diminished seventh tetrachord,  $D-F-G\#-B$  (4-28).<sup>46</sup>

**Ex.2.13.**

(*Tender Melody*: first theme)

Skalkottas's grouping of the pitch-classes of the different sets within phrases also contributes to an overall tonal orientation. For example, the opening phrase suggests the 'key' of the piece, with the cello starting with  $f\#^1(gb^1)$ , ending with  $eb-bb-f\#$ , and supported harmonically by the initial  $Eb$  major-minor tetrachord in the piano accompaniment. Within the phrase structure, pitch-classes  $Eb$ ,  $Bb$ , and  $F\#(Gb)$  are grouped together, punctuating melodic cadences, and thus providing a clear orientation towards an  $Eb$  tonality. The varied recapitulation of the first theme (bar 49), starting with  $Bb$  and moving to  $f\#$ , is based on a prolonged tonal double pedal,  $Eb-Bb$  (see Ex.2.14). In the coda, the  $eb-f\#$  melodic motive across the barline (bars 52iv-53i) is repeated harmonically  $Eb-gb$  by the piano,<sup>47</sup> thus further enhancing the  $Eb$  minor environment.

<sup>46</sup> Slonimsky, describing the piano part, claims that: 'The piano accompaniment traces a twelve-note row of three mutually exclusive diminished seventh chords formed by symmetrically diverging and converging minor triads'; Nicolas Slonimsky 'New Music in Greece' in *Contemporary Music in Europe: A Comprehensive Survey*, ed. Paul Henry Lang and Nathan Broder (J.M. Dent & Sons, London), 1966, p.225. This statement is partially incorrect, because the first two are major-minor tetrachords on  $Eb$  and  $A$  respectively, while their minor dyadic internal structure is followed only in certain sections.

<sup>47</sup> There is a printing error in bar 53i in the piano part. The note  $E$  in the bass should be  $Eb$ , being part of the  $Eb-Gb-G-Bb$  tetrachord. It does appear as  $Eb$  in Skalkottas's MS.

## Ex.2.14.

(Tender Melody: recapitulation of the first theme and coda)

The musical score for Ex.2.14, 'Tender Melody: recapitulation of the first theme and coda', is presented in three systems. The first system features a vocal line and piano accompaniment. The second system begins at measure 50 and includes a 'Coda' section. The third system starts at measure 55. Dynamics include (ppp), express., poco rit., and pp. There are circled notes in the first system and a boxed measure in the third system.

In most of his compositions Skalkottas uses extensively the Eb major/minor triad.<sup>48</sup> For example, in the *Ouverture* of the First Symphonic Suite an Eb minor triad, being a segment of two of the sets, is frequently played as a simultaneity, and is used as an aural signpost within the phrase structure of the movement (see Ex.2.15a). Similarly, the *Romance*, which is built on an Eb pedal, also makes extensive use of an Eb major triad, although here it results from the superimposition of several sets (see Ex.2.15b).

<sup>48</sup> Throughout this study I will refer to triadic formations with their tonal names, through lack of other convenient terminology. Although such triads allude to a 'key', they do not carry all the implications of the tonal system.

## Ex.2.15a.

(First Symphonic Suite: *Ouvertüre* – Eb minor triads in the opening phrase)

*Ouvertüre*

① (S1)

(S2)

set 1

set 2

## Ex.2.15b.

(*Romance* – Eb minor triad and pedal on Eb in the opening phrase)

*Romance*

① (S1)

(S2)

set 1 (bassclar.)

set 2 (cello)

As with all tonally reminiscent structures in twelve-note music these 'tonal' elements are of purely local significance and do not produce harmonic progressions which create form, as happens in tonal music.

8. The frequent use of the trichords 3-3 [014], 3-4 [015], 3-5 [016]. In his motivic/developmental technique Skalkottas uses recurring patterns extensively, frequently in the motivic configuration of a semitone plus a minor third (3-3), a major third (3-4), or a perfect fourth (3-5). Together with the consistent use of dotted and




**Ex.2.16.**

(Representative motives, set-classes 3-3, 3-4, 3-5)

***Ouverture (First Symphonic Suite)***

①  
(horns)  
3-4 3-5 3-3

*Andante cantabile (Octet)*

① *(f)* 

*Allegro molto vivace (4th String Quartet)*

*Allegro giocoso (Concertino for oboe and piano accomp)*

[illegible]

*Passacaglia (piano solo)*

(piano L.H.)

***Allegro molto vivace (The Return of Ulysses)***

***Allegro (Little Suite for strings)***

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes. Below the staff, the fingering is indicated as: 1 3-5 | 1 3-5 | 1 3-5 | 1 3-5 |.

syncopated rhythms these become hallmarks of his musical language. Ex.2.16 comprises extracts from the openings of different pieces, representing all of Skalkottas's compositional periods; each demonstrates the melodic or harmonic use of the different semitone-containing motives that can be found throughout his music. In particular, the omnipresent trichord 3-3 is one of the most distinctive features of his style, and often functions as a basic building block which ensures continuity and coherence, as will be discussed in Chapter Four with particular reference to the *Andante* of the Octet.

## 2. Other Compositional Parameters

In many early atonal and twelve-note works the gradual dissolution of tonal harmony, with a resulting lack of functional differentiation in melodic and harmonic material, inevitably led to the re-shaping of basic compositional elements. Samson, discussing the changes in compositional practice of atonal pieces, states that:

A renewed importance was given to parameters of musical thought other than pitch - to rhythm, *timbre*, texture, register, dynamics - in the articulation of musical structures, creating new concepts of 'form' which vary from work to work.<sup>49</sup>

Skalkottas exemplifies this point by relying on these kinds of parameters for the articulation of his musical forms, especially the small-scale phrase structure. Although I shall not consider these in detail in this study, a general overview of these compositional elements is needed, to facilitate the discussion and analysis of individual pieces which follows in later chapters.

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<sup>49</sup> Jim Samson, *Music in Transition: A Study of Tonal Expansion and Atonality, 1900-1920*, (J.M.Dent, London), 1993, p.179.

## 2.1. Texture and Timbre

Skalkottas's writing is largely polyphonic. His texture<sup>50</sup> consists not merely of independent lines but of distinct subtextures in a polytextural fabric.<sup>51</sup> These subtextures are constructed from a number of components,<sup>52</sup> each of which may be identified by one or more of the following criteria: closely related motivic material; congruent harmonic progressions; the simultaneous use of identical rhythmic patterns; and the sharing of registral lines and timbre. Skalkottas generally layers the twelve-note sets in different textural lines and/or components so that, in the majority of his pieces, a polyphonic fabric consisting of three components would require three sets, four components four sets, etc. For example, throughout the *Allegro* of the Third String Quartet each of the four instrumental lines plays a different set, as shown in Ex.2.3 and Ex.2.4 above. In larger ensemble works, such as the Octet and the First Symphonic Suite, the twelve-note sets unfold in several components, while the development of ideas occurs on several strata simultaneously, differentiated by register, harmony, rhythm and articulation.<sup>53</sup>

Textural changes often outline phrase structure. Thematic statements, for example, usually presented in the traditional format of melody with accompaniment, have a relatively uncomplicated texture (see for example the opening gesture of the *Allegro* of the Third String Quartet); in developmental contexts polyphony predominates, with a more dense texture and faster rhythms (as for example in the development of the *Allegro*, particularly bars 95-118i), while at cadential points the texture stabilizes. Larger sections may also be outlined by changes of instrumental texture. For example,

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<sup>50</sup> According to La Rue 'texture is the arrangement of timbres both at particular moments and in the continuing unfolding of the piece'; Jan La Rue, *Guidelines for Style Analysis*, (W.W. Norton & Co, New York, London), 1970, p.23.

<sup>51</sup> 'Fabric' refers to the whole continuous web of combined textures and dynamic levels (La Rue, *Ibid.*, p.27). For a detailed discussion of texture and its importance as a compositional determinant see Wallace Berry, *Structural Functions in Music* (Dover Publications, New York), 1987, pp.184-293.

<sup>52</sup> A 'textural component' comprises all those lines and strands which function as a group within a texture. The defining characteristic of a textural component is that its lines contextually function as a group' while 'the term *textural strand* is used as an intermediate category between line and component to refer to those lines which function as a group within a single component'; see Milstein, *Arnold Schoenberg: Notes, Sets, Forms*, p.56. According to Berry, 'the term *line* refers to any textural component in which horizontal relation and configuration can plausibly be traced as a logical continuity - an identifiable stratum in the texture at some given level'; see Berry, *Ibid.*, p.192.

<sup>53</sup> A detailed discussion of the exposition and development of the musical material on several strata follows in Chapter Three, with reference to the second movement, *Andantino*, of the First Sonata for violin and piano, and in Chapter Four, with reference to the *Andante* of the Octet.

in the *Allegro* of the Octet, sections A<sup>2</sup> (bars 37iii-47i), B<sup>2</sup> (47-57), and A' (58-64), apart from their different pitch-class content (which is perhaps more difficult for the listener to perceive), are largely distinguished by abrupt textural and timbral changes. In other passages contrasting blocks of sound resulting from rapid changes of tone colour and swiftly alternating instrumental groupings are juxtaposed in quick succession, as for example in the antiphonal texture at the opening of section B (bars 23-27) of the *Andante* of the Octet, and in the *Ouvertüre* of the First Symphonic Suite. The textural rhythm, i.e. the rate at which texture changes during the course of a piece,<sup>54</sup> therefore becomes an effective tool in creating formal differentiation.

Timbre is also structurally significant in Skalkottas's works. For example, in the *Allegro* of the Octet timbre is used to articulate the phrase structure of the opening section, in the sense that the strings define the antecedent, while the almost exact repetition of the theme is taken over by the winds, defining the consequent.<sup>55</sup> Another example is the opening gesture of the *Ouvertüre* of the First Symphonic Suite where the initial chord, played by the largest part of the orchestra, is followed by the opening thematic motive played solo by the horns. This textural/timbral configuration, of a brass-dominated chord followed by the warmer, more lyrical sound of a solo instrument, is constantly used to introduce the main structural divisions of the movement.

Skalkottas also uses timbral and/or registral interchange, with a single thematic line being transferred between different instruments; for example, as shown in Ex.2.6 above, the thematic line in the *Thema con Variazioni* starts in the clarinet, is taken over by the flute and first violin and ends back in the clarinet. More conventionally, he also manipulates texture, timbre and dynamics to differentiate phrases and larger formal passages. Frequently, the different subtextural complexes within a phrase are contrasted in rhythmic and articulative character, while different dynamic levels underline textural and timbral changes. This is shown, for instance, in bars 30-39 of the *Romance*. Here, the repeated offbeat pedal note d#<sup>2</sup>, played *mf* in unison by the oboe and clarinet, is clearly distinguishable from both the *arco* violins and the enharmonic eb<sup>2</sup>, played *f* by the trumpets on the weak beats of the bars; as the phrase

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<sup>54</sup> For a discussion on textural rhythm, see Berry, *Structural Functions in Music*, pp.201-202.

<sup>55</sup> See annotated score in the Appendix, and relevant discussion in Chapter Four, section 4.1.1.

progresses the dynamic level of the  $d\sharp^2$  pedal increases, again distinguishing it from the *pizzicato* and *pp* strings heard simultaneously, as shown in Ex.2.17.

## Ex.2.17.

(Romance: textural differentiation)

The musical score for Ex.2.17 is divided into two systems. The first system covers measures 30 to 34, and the second system covers measures 35 to 40. The staves are labeled as follows:

- 1 Ob.
- 2 Ob.
- 1 Cl.
- 2 Cl.
- Cl. B.
- Fagotti
- 1 Tbe.
- 2 Tbe.
- 1 Viol.
- 2 Viol.
- Viola
- V. Cello
- C. Bass


Key musical markings and techniques include:

- Measures 30-34:** The woodwinds and brass play melodic lines. The strings play a complex rhythmic pattern. Dynamics include *mf*, *f*, *p*, and *pp*. Techniques like *pizz.* (pizzicato) and *arco* (arco) are indicated.
- Measures 35-40:** The woodwinds and brass continue their melodic lines. The strings play a complex rhythmic pattern. Dynamics include *mf*, *f*, *p*, and *pp*. Techniques like *pizz.* (pizzicato) and *arco* (arco) are indicated.

Finally, throughout his work Skalkottas exploits registral extremes and extended playing techniques; these include *glissandi*, *tremolandi* and various types of *pizzicato*, *ponticello* and *col legno* in the strings, and trills and flutter-tonguing in the winds.

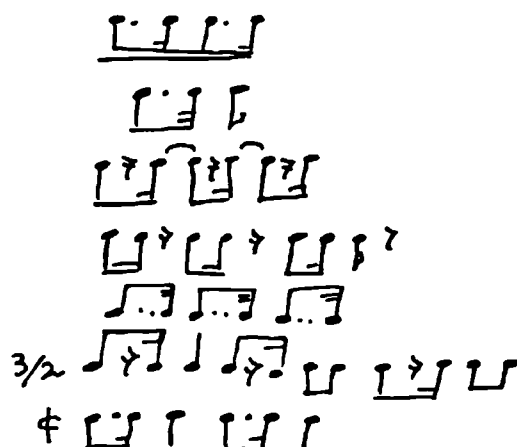
## 2.2. Rhythm

Rhythm plays an important role in establishing phrase structure and cadences in Skalkottas's compositions, which exhibit an intense rhythmic vitality, with an abundance of syncopated and complementary rhythms. Recurrent rhythmic patterns may function as motivic elements, and often distinguish a formal section of a movement and its varied repetitions. Such repetitions, apart from having the same pitch-class content as the original, are largely identified by a characteristic rhythmic motive or its subtle variation. Skalkottas also uses displaced accents whose effectiveness depends upon a clearly defined pulse, while rhythmically vigorous counterpoint serves to generate momentum.

Particular rhythmic characteristics include the use of: i) dotted and syncopated rhythmic patterns, which recur frequently throughout Skalkottas's work, the most distinctive of these being , which is used almost as a compositional signature; ii) frequent modifications to and variations of these dotted rhythmic patterns, as shown in Ex.2.18a; iii) rhythmic patterns which tend to cut across the established metrical pulse and stress those parts of the bar that are normally unaccented, as for example in the *Scherzo* of the *Classical Symphony*, and in bars 30-40 of the *Romance* (see Ex.2.17); iv) repeated notes or chords to emphasize particular rhythmic patterns, as for example the rhythmic episode in the *Ouverture* of the First Symphonic Suite (see Chapter Five), and the transitional passage, characterized by triplet chords in bars 45-50 of the *Allegro molto vivace* of the *Sonata Concertante* for bassoon and piano (see Ex.2.18b);

Ex.2.18a.

(Representative rhythmic patterns)



## Ex.2.18b.

(Sonata Concertante: Allegro – transitional passage)

v) complementary rhythms which produce a dense continuum of motion, as in the *Romance* bars 41-44 (see Ex.2.18c);

## Ex.2.18c.

(Romance: rhythmic episode)

vi) particular stresses which alter the rhythmic and metric definition of a section, as for example the *Scherzo* of the *Classical Symphony*; vii) chords which emphasize strong beats, particularly at passages with offbeat or syncopated melodic statements, for example Variation I of the *Thema con Variazioni* (see Ex.2.18d);

Ex.2.18d.

(Thema con Variazioni: Variation I)

The image displays a complex musical score for Variation I of the *Thema con Variazioni*. The score is written for a full orchestra, including Flutes (1 Fl., 2 Fl., 3 Fl.), Oboes (1 Ob., 2 Ob.), Clarinets (1 Cl., 2 Cl., Cl. B.), Bassoons (1 Fag., 2 Fag., C. Fag.), Cor Anglais (1 Cor., 3 Cor., 2 Cor., 4 Cor.), Trombones (Trombe), Tubas (Tuba), Timpani (Timpani), Cymbals (Cim.), Triangles (Tri.), and Strings (Violins 1 & 2, Viola, Violoncello, Contrabasso). The score is marked with various dynamics (p, f, dim., cresc., decresc.) and includes handwritten annotations in red and black ink. These annotations include circled numbers (1, 2, 3, 4) and arrows pointing to specific musical phrases or measures, likely indicating areas of interest for analysis. The tempo is marked 'Allegro' and the time signature is 4/4. The score is divided into measures, with a large bracket spanning measures 15 to 20. The bottom of the score includes the text 'PIATTO CON METALLO' and 'SCALFA'.

viii) increased rhythmic activity at points of climax, frequently accompanied by textural intensity; ix) extensive interplay between melodic and rhythmic motives, which is largely responsible for the richness of the music; x) a particular rhythmic



motive throughout a given musical fabric, thus integrating apparently disparate sections (for example, continuous quavers or dotted patterns, or triplets, as in the first movement of the *Sonata Concertante* for bassoon and piano).

Finally, metric changes usually punctuate a cadential point or coincide with the introduction of a new section within a movement, and often contribute to the phrase definition, as for example in the *Passacaglia* of the *Ten Sketches for Strings*. As shown in Ex.2.19, the repetition of the ostinato motive played by the cellos and basses, in conjunction with metric changes, defines the phrase structure of the movement. The phrase structure broadly outlines a three-section form (AA'A''), as shown below:

Sections	Bar Nos.	Phrase structure
A	1-6	Three, two-bar phrases in 4/4
	7-9	Three-bar phrase in 3/4 + 3/4 + 2/4
	10-13i	Three-bar phrase in 2/4 + 3/4 + 2/4 + 1 beat
	13-15	Three-bar phrase 4/4 + 3/4 + 2/4
A'	16-19	Two, two-bar phrases in 4/4
	20-22	Three-bar phrase in 3/4 + 2/4 + 3/4
	23-25	Three-bar phrase in 2/4 + 4/4 + 2/4
A''	26-31	Three, two-bar phrases in 4/4
	32-37	Three, two-bar phrases in 4/4
	38-40	Three-bar phrase in 4/4 (final cadence to the piece)

As shown in the score and in the table above, in the expository phrase (bars 1-6), in the opening phrase of the middle section A' (bars 16-19), and in the third, largely recapitulatory section (bars 26-37), the metre stabilizes and the musical activity is largely motivic. The middle, more developmental passages (bars 7-15 and 20-25) are established not only by motivic development combined with textural and rhythmic activity, but largely by the metric changes, which also allow for variation of the rigid eight-beat ostinato pattern.



## 2.3. Cadences

Where the cadence exists, it is impossible to hear music as completely atonal, even though one may be unable to define the key in conventional terms.<sup>56</sup>

The placing of cadences is a critical factor in phrase articulation. In tonal music cadences are dependent upon certain established harmonic formulas. Ashforth, in his study of Schoenberg's cadential devices, claims that:

In abandoning triadically-based functional harmony Schoenberg was forced to develop a large body of other cadential devices which could not only be used to create a sense of definitive conclusion but which could, in a non-tonal framework, make possible the articulation of a hierarchy of greater and lesser degrees of cadence.<sup>57</sup>

The phrase structure in Skalkottas's works is generally irregular, yet punctuation frequently relies on traditional cadential phraseology. Cone writes that 'the cadence is the point in the phrase at which rhythmic emphasis and harmonic function coincide'.<sup>58</sup> Skalkottas's cadential devices create a sense of arrival and conclusion to his musical ideas, they provide effective delimitation of the phrase structure, and, as Cone suggests, they are established through a combination and interaction of textural, rhythmic, harmonic, and melodic devices which operate in conjunction with one another. The basic characteristics of Skalkottas's cadential devices include:

(i) **Textural changes.** Cadences are often created by a progressive change of density moving towards the point of closure, i.e. the textural density either increases or decreases.<sup>59</sup> For example, in the *Sinfonia* from the *Ten Sketches for Strings*, which has a binary form A:|B:|, the cadence at the end of the rhythmically and texturally active section A (bars 1-14) is characterized by a sparser texture and softer dynamics (see Ex.2.20a). By contrast, the cadence to the *Agitato* section B (bars 15-28) (which is the

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<sup>56</sup> Edward T. Cone, 'Analysis Today', in *Musical Quarterly*, 46/2, (April 1960), pp.172-188, p.183.

<sup>57</sup> Alden Ashforth, 'Linear and Textural Aspects of Schoenberg's Cadences' in *Perspectives of New Music*, 16 (1978), pp.195-224, p.195.

<sup>58</sup> Cone, 'Analysis Today', p.183.

<sup>59</sup> Ashforth, examining the textural aspects of Schoenberg's cadential devices, refers to cadences exhibiting the above characteristics as 'additive' and 'subtractive' (*Ibid.*, p.213).

final cadence to the movement (bars 27-28)) is characterized by a slower tempo, increased dynamics (*mf*, *sf*), and is punctuated by full *ff* chords (see Ex.2.20b).

Ex.2.20a.

(Ten Sketches for Strings: Sinfonia – cadence to section A)

Ex.2.20b.

(Sinfonia – cadence to section B)

**ii) The use of homophony to articulate the cadences of polyphonic passages.**

Passages that have been characterized by rhythmic complexity and metrical ambiguity cadence with the emergence of a clear pulse and a shift from a polyphonic to a homophonic texture, as for example the cadence to section B of the *Sinfonia*, also shown in Ex.2.20b.

**iii) The manipulation of timbre, register and dynamics.** At cadences Skalkottas often uses extreme high or low registers. The use of high registers is usually accompanied by textural density and often homophony and *forte* dynamics, as in the cadence to section B of the *Sinfonia*, noted above. The use of low registers is accompanied by motivic liquidation, textural and rhythmic redundancy, and *piano* dynamics, as for example the cadence to section A of the *Sinfonia*.

**iv) Rhythmic and/or metric changes.** Ends of phrases or sections are usually characterized either by rhythmic intensity or rhythmic redundancy, often accompanied by a change of metre. For example, in the *Passacaglia* from the *Ten Sketches for Strings* the cadence to section A (bar 15), which concludes the previous textural and rhythmic activity, is characterized by rhythmic redundancy, a change of metre (from 3/4 to 2/4), and a gradual reduction of sound leading to a pause (see Ex.2.21a). By contrast, the cadence to the developmental middle section (bars 24-25) is characterized by rhythmic activity in the form of continuous quavers, repeated chordal tremolos, a change of metre within the cadence (from 4/4 to 2/4), and increased dynamics (see Ex.2.21b).

## Ex.2.21a.

(Ten Sketches for Strings: Passacaglia – cadence to section A)

Ex.2.21a shows measures 14 and 15 of a musical sketch for strings. Measure 14 is marked with a box containing the number 14. It features a five-staff system with various string parts. Dynamics include *(mf)*, *(f)*, *(mp)*, *grasso*, *pizz.*, *arco*, and *(non div.)*. Measure 15 is marked with a box containing the number 15. It continues the five-staff system with dynamics including *(mf)*, *(mp)*, *pizz.*, and *(non div.)*. The score includes various musical notations such as notes, rests, and articulation marks.

## Ex.2.21b.

(Passacaglia – cadence to section A')

Ex.2.21b shows measure 25 of a musical sketch for strings. The measure is marked with a box containing the number 25. It features a five-staff system with various string parts. Dynamics include *cresc.*, *(mf)*, *(mp)*, *pizz.*, and *(non div.)*. The score includes various musical notations such as notes, rests, and articulation marks.

v) Note and/or chord repetition. At cadential points Skalkottas uses repetition as a means of sustaining or even prolonging single pitch-classes or small motives. For example, the second movement *Concerto* of the *Ten Sketches for Strings* has a binary form (A:|B:|), both sections end with the same pitch-class/harmonic content. However, chord repetition, a more dense texture and *f* dynamics define the final cadence to the movement (bars 36-37), and reinforce its harmonic content (Ex.2.22).

Ex.2.22.

The image displays two systems of musical notation for strings. The first system, labeled with a box containing '20', shows measures 20 and 21. It features five staves with dynamics *pp* and *ppizz.* The second system, labeled with a box containing '35', shows measures 35, 36, and 37. It also features five staves with various dynamics including *(mf)*, *(molto marcato)*, *(molto marc.)*, and *(non div.)*. The notation includes various string techniques like *arco*, *pizz.*, and *div.*

vi) Motivic liquidation. This cadential device, arising from tonal practice,<sup>60</sup> is achieved by the gradual dissolution of the motivic material. An example is the final cadence to the *Thema con Variazioni* (bars 121-131), as shown in Ex.2.23. Skalkottas, in his Notes accompanying the work, states that this slow-paced passage 'has the theme shortened in the basses as well as the four twelve-note series'. Here, the original thematic idea is recapitulated with the same rhythm as its first appearance in the *Thema*, thus returning to the original material of the movement to round it off; the

<sup>60</sup> Schoenberg, in the *Fundamentals*, states that: 'The melody in the cadence commonly reduces characteristic features (which demand continuation) to uncharacteristic ones [...] This decline in the cadence contour, combined with concentration of the harmony and the liquidation of motivic obligations, can be depended upon to provide effective delimitation of the structure' (p.30).

sound, however, gradually disintegrates by means of considerable liquidation of the compositional elements.

**Ex.2.23.**

(Final cadence to the *Thema con Variazioni*)

vii) **The use of melodic direction and contour.** For example, in the *Andante* of the Octet, the cadence in bars 48-53 is established by recessive chordal homorhythm, the liquidation of motivic material, and, most distinctively, a descending melodic contour in the flute melody, outlining an  $f^3$ - $c^1$  interval (see Ex.2.24).

viii) **Full cadences at the end of significant structural divisions coincide with structural downbeats.**<sup>61</sup> For example, in bars 14-18 of the *Andante*, the dense texture created by the constant use of the full ensemble, the introduction of faster rhythms, the increased dynamic level, the superimposition of repeated downbeat motives in the flute, oboe, bassoon and cello against syncopated chords in the strings, all create an intensity which culminates in a full-cadence in bars 17-18, shown in Ex.2.25, and further discussed in Chapter Four. Half-cadences do not usually have a downbeat quality.

<sup>61</sup> The definition of the concept of structural downbeat is given by Cone as 'one of those important points of simultaneous harmonic and rhythmic arrival'; Cone, *Musical Form and Musical Performance*, (W.W. Norton and Co, New York, London), 1968, p.24.



## Ex.2.24.

(Octet: *Andante* – cadential passage within section A')

The musical score for Ex.2.24 is a cadential passage from the *Andante* movement of the Octet. It consists of 12 staves. The first staff has a circled '50' above it. The music is written in a complex, rhythmic style, featuring many sixteenth and thirty-second notes. The bottom four staves are marked 'dim.' and 'dim.'.


ix) Full cadences are based entirely on, or at least include, the twelve-note set which conveys the main thematic idea at the opening of the section, as for example in bars 17-18 of the *Andante* of the Octet, which is built entirely on set 1a (see Ex.2.25). Half cadences are usually based on another set of the referential set-group on which the relevant section is built. Some cadences are also established by the simultaneous presentation of all the sets of the group, while others are established by one or a small selection of the component sets, as for example in the *Ouverture* of the First Symphonic Suite (further discussed in Chapter Five).

## Ex.2.25.

(Octet: *Andante* – cadence to section A)

The musical score for Ex.2.25 is presented in two systems. The first system contains ten staves, with a circled '15' above the first staff. The second system also contains ten staves, with a bracket labeled 'set 1a' on the right. Below the second system is a single staff labeled 'set 1a'.

By way of conclusion, an examination of the *Thema con Variazioni* illustrates Skalkottas's use of texture, timbre, dynamics and tempo to help differentiate phrase and section structure; however, they are not entirely responsible for delineating the large-scale form of the movement, which largely arises from the twelve-note and harmonic structure.

The *Thema con Variazioni* comprises a theme followed by three variations and a short coda.<sup>62</sup> It is scored for large orchestra, and is a set of character variations, each having strongly contrasting moods, whose compositional process recalls the type of nineteenth-century variations based on a fixed harmonic scheme.<sup>63</sup> Skalkottas closely follows the principles of the formal prototype,<sup>64</sup> in the sense that the formal plan of the theme remains constant in the variations, while the thematic motives, part-writing, rhythm, tempo, mood, and dynamics are all varied or new. The moderately paced *Thema*, in 3/8 metre, has a dark subdued sound arising from a small ensemble of predominantly low instruments (clarinet, bass clarinet, contrabassoon, horns and trombones). It outlines a large-scale binary structure, A (bars 1-10) - B (11-18), consisting of four phrases, which are largely differentiated by textural changes and instrumentation. In the first phrase (bars 1-5) the predominant downbeat thematic idea is played by the clarinet with the distinct rhythmic motive . The second phrase (bars 6-10) involves an exchange of pitch-class material and rhythmic motives in the melodic lines, which results in the varied repetition of the motivic ideas of the first phrase but now with a different instrumental colour. The third, developmental phrase (bars 10iii-14) is initiated with an abrupt change of texture and orchestration, and introduces a new contrasting, upbeat, melodic motive played by the flutes and first violins, also appearing for the first time. The last phrase (bars 14iii-18) provides much of the source material for the subsequent variations. The melodic duet between the basses and the clarinet provides the predominant feature for Variations I and III, while the glissandi of the accompaniment in the lower strings shape the indistinct image of Variation II.

Skalkottas retains in the variations the four-phrase design within the large-scale binary framework, a design which is at times subtly blurred while at others closely adhered to. Variation I (bars 19-75) is in 2/4 metre and has down-beat rhythmic motives, a '*transparent*' sound and an animated '*dance-like character*'.<sup>65</sup> It emphasizes

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<sup>62</sup> The formal design and twelve-note structure of this movement have been discussed in section 1 above (see also Ex.2.1., Ex.2.2., and Ex.2.6.).

<sup>63</sup> For a detailed discussion of the thematic treatment of the nineteenth-century character variations, see Robert Nelson, *The Technique of Variation* (University of California Press, Berkeley and Los Angeles), 1962, pp.90-111; see also discussion in Chapter 3.2.1. below, with reference to the *Fifteen Little Variations* for piano.

<sup>64</sup> See Kurt von Fischer and Paul Griffiths, 'Variations' in *The New Grove Dictionary of Music and Musicians*, 19 (1980), pp.536-556, p.537.

<sup>65</sup> Skalkottas, Notes to the *Thema con Variazioni*.

different timbres by using a large section of the orchestra whose '*different colours, the sf of the basses and the chords in the brass, consolidate its form even more*'.<sup>66</sup> This is a double variation – a variation within a variation, in essence two different variations dovetailed by expanding the structural proportions of the binary formal plan of the *Thema* (AB [bars 19-49] – A'B' [bars 49ii-75]). Skalkottas claims that Variation I:

*As a compositional contrast reveals a new theme extracted from the counterpoint of the theme; it is a duo between the horns and the basses, then [moves to] the violins and in between [it appears in] the trumpets and violins.*<sup>67</sup>

In the first part of the variation (bars 19-49) both lines of the thematic duet between the horns (based on set 2) and basses (based on set 3) show a remarkable change from the original thematic rhythms, which together with the overall motivic development create a striking feature of this first variation (see annotated score). The cadential passage to the first part (bars 44-49) with its homophonic texture, *pp* dynamics and dark sound of the low woodwinds, creates an aural link with the opening section of the *Thema*. A dramatic textural change in the upper woodwinds initiates the second part of the variation (bars 49ii-75). The thematic duet is abandoned here, while the opening motivic idea, based on set 2 only, is played now by the oboes, thus reiterating it with a different instrumental colour.

Variation II, returning to a 3/8 metre, represents the slow, middle section of the set, having a slow tempo and a rather indistinct and subdued sound. Skalkottas states that:

*It strays a great deal from the first one; the tremolo in the basses and the different entrances of the motives of the theme, together with the soloistic orchestration seal the contrast between this and the [previous] one'.*<sup>68</sup>

In the first part of the variation (bars 76-86) the thematic motive and its contrapuntal accompaniment dissolve as individual lines. Although occasional motivic references persist their identity is so disguised through glissandi and tremolos that they are scarcely perceptible. After this initial melodic/motivic ambiguity the second half of

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<sup>66</sup> *Ibid.*

<sup>67</sup> *Ibid.*

<sup>68</sup> *Ibid.*

the variation (bars 87-95) is an almost exact repetition of the second half of the *Thema* (bars 13-18); this reminds the listener of the main thematic material and provides stability in the midst of the ongoing variation and development.

Finally,

*The third variation could be called a variation of the first one. It is shorter than the first one, and also dance-like in character with a humorous content, and moves directly towards the coda.*<sup>69</sup>

Variation III (bars 96-120), in a 2/4 metre, largely follows the formal design, the phrase and thematic/motivic structure of variation I, although it is curtailed by the omission of its second part. The predominant thematic idea is again played here by the horns. In the slow-paced coda (bars 121-131) Skalkottas recapitulates the original thematic idea, played by the basses, with the same rhythmic pattern of its first appearance in the *Thema*. The other compositional parameters, however, particularly texture and timbre, disintegrate in long, sustained *pp* chords, played by the lower woodwind, horns and lower strings, which recall the subdued sound of the opening of the variation set. Thus, Skalkottas returns to the original pitch-class and thematic, textural and sound/timbre material of the movement to round it off.

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<sup>69</sup> *Ibid.*

## 2.4. Tonal Centres<sup>70</sup>

Orga asserts that one of Skalkottas's main contributions was 'the introduction of "tonal" centres', which 'are absent in serialism',<sup>71</sup> and that he 'evolved a system of "tonal" centres [which] derived from serial principles yet *always* related to a fundamental cosmological law'.<sup>72</sup> He supports this argument with reference to the second movement of the Third Piano Concerto in which he suggests that:

The curtailed recapitulation introduces the expository material a fourth lower, revealing an interesting harmonic balance. This throws fresh light on the adaptability of serialism to such procedures as sonata and fugue which depend for their balance on the relationship of different keys.<sup>73</sup>

This argument, however, is misleading. Skalkottas does occasionally create forms by transposing entire sections, thus inviting comparisons with the formal structures of tonal pieces. Nevertheless, Orga appears to confuse this technique with the concept of 'tonal centres' which are individual pitch-classes displaying 'centricity within a given context without necessarily carrying all the implications of the tonal system'.<sup>74</sup> As Straus points out:

Because a piece is not tonal, however, does not mean it can't have pitch or pitch-class centres [...] Even without the resources of tonality, music can be organized around referential centres. A great deal of post-tonal music focuses on specific pitches, pitch-classes or pitch-class sets as a way of shaping and organizing the music.<sup>75</sup>

Such tonal centres can be observed in other composers of the Second Viennese School. As Milstein points out, Schoenberg, in many of his atonal and twelve-note compositions, does not abandon tonal function entirely, but:

Single pitch-classes or pitch-levels, rendered prominent by virtue of their position as boundaries of groupings, are often

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<sup>70</sup> In this study, when referring to Skalkottas's compositional practices, I will use the term 'tonal centre' to describe prominent and structurally significant pitch-classes.

<sup>71</sup> Orga, 'Skalkottas: Shadowy Figure of Greek Music', p.82.

<sup>72</sup> *Ibid.*, pp.38-39.

<sup>73</sup> *Ibid.*, p.39.

<sup>74</sup> Milstein, *Arnold Schoenberg*, p.5.

<sup>75</sup> Straus, *Introduction to Post-Tonal Theory* (Prentice Hall, New Jersey), 1990, pp.89-91.

made to bear implications formerly pertaining to tonal regions or keys and therefore function as true tonal centres.<sup>76</sup>

Schoenberg's devices for creating hierarchies could be summarized as follows: the prominence of pitch-levels or pitch-classes which appear at the boundaries of groupings; reinforcing such pitch-classes by leading note and appoggiatura-like semitonal figures; supporting these with perfect fifths and by the use of idiomatic cadential gestures.<sup>77</sup> Berg also uses individual pitch-levels and pitch-classes as tonal centres. Perle comments that in *Wozzeck*:

Though one notes the occasional presence of tonic functionality in this otherwise 'atonal' work [...] the centrality of a given pitch or collection of pitches is no less unmistakable in many of the 'atonal' sections.<sup>78</sup>

Perle adopts the term 'tone centre' when discussing the pitch organization of *Wozzeck*.<sup>79</sup> He emphasizes that Berg's tone centres 'are not generated by diatonic functions and have a much more explicit overall importance'.<sup>80</sup> They do not imply any kind of functional or hierarchical relationship among the remaining pitch-classes within a given context; however, they are asserted in such a way as to acquire a certain priority and thus function as referential elements. Perle also explains that the priority of a tone centre could be established by 'its exposed position in the melodic contour (highest and lowest note), its exposed temporal position (last note), repetition, and durational preponderance'.<sup>81</sup> In attempting to resolve the semantic contradictions that arise from admitting the presence of tone centres in atonal music, Perle draws upon Berger's remarks in discussing Stravinsky's 'pre-twelve-tone' works. Berger justifies the existence of tone centres<sup>82</sup> in atonal music as follows:

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<sup>76</sup> Milstein, *Arnold Schoenberg*, p.5.

<sup>77</sup> *Ibid.*, p.6.

<sup>78</sup> Perle, *The Operas of Alban Berg: Volume One Wozzeck*, p.130.

<sup>79</sup> Perle clarifies that 'the term "tone centre" is not intended to suggest any parallel with what is understood by "tonic" in the major-minor system, other than the quality of centrality within a given context'; see Perle, *Ibid.*, p.134.

<sup>80</sup> Perle, *Serial Composition and Atonality*, p.34.

<sup>81</sup> Perle, *The Operas of Alban Berg, Volume One: Wozzeck*, p.131.

<sup>82</sup> Berger introduces the term tone centre when discussing non-tonal centric music, which refers to 'the more general class of which "tonics" (or tone centres in tonal contexts) could be regarded as a sub-class'; see Berger, 'Problems of Pitch Organization in Stravinsky', in *Perspectives on Schoenberg and Stravinsky*, ed. Benjamin Boretz and Edward T. Cone (Princeton University Press, Princeton, New Jersey), 1968, pp.123-154, p.124.

There are other means besides functional ones for asserting pitch-class priority; from which it follows that pitch-class priority per se: 1) is not a sufficient condition of that music which is tonal, and 2) is compatible with music that is not tonally functional.<sup>83</sup>

Skalkottas's compositional technique exemplifies many of these points, concerning pitch-class priority, and the occasional tonic functionality within a given twelve-note context. As already noted, he does not avoid tonal elements in his twelve-tone works. Apart from the appearance of triads in the internal structure of certain sets he also uses individual pitches or collections of pitches in a manner strongly reminiscent of tonal centres. The structural importance of these and the manner in which they are used varies not only between works but also among different sections of a single movement. Their significance, however, as with Schoenberg, is underlined by: their position at the boundaries of groupings, as for example in the *Tender Melody*, the pitch-class configuration Eb-Bb-F# (although this is not register specific); their support by leading-note semitonal figures; the grouping of pitch-classes into triads and other formations; the support of an overall tonal movement in a manner analogous to that of tonality (e.g. the harmonic support with perfect fifths); and the functional use of timbre, i.e. hierarchically more important notes are played by the same instrument in distinctive registral positions. These tonal centres are often a significant means of musical organization, since their recurrence as centres of attraction throughout a work contributes to the formal articulation and general cohesion.

This is a complex issue which cannot be adequately dealt with here but it will return in Chapter Four, where all the points mentioned above will be further discussed, and illustrated with reference to the three movements of the Octet.

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<sup>83</sup> *Ibid.*, p.123.



### 3. Musical Forms

We haven't advanced beyond the classical composers' forms. What happened after them was only alteration, extension, abbreviation; but the forms remained, even in Schoenberg!<sup>84</sup>

Papaioannou, reflecting on the forms of Skalkottas's works, suggests that:

What seems to be the most outstanding features of Skalkottas's contribution to post-Schoenbergian thinking [...] is the synthesis [...] of a truly novel language with conceptions incorporating a real sense of tradition [...] what chiefly absorbs his interest is a revaluation of classical forms, mainly the sonata type.<sup>85</sup>

This assessment appears to be largely correct. A distinctive feature of Skalkottas's compositional style is not so much an adherence to sonata form but his method of constructing and evolving formal designs, which occurs largely through the amalgamation of his idiomatic twelve-note technique with his reinterpretation of classical forms.

As Skalkottas focused on the cultivation of a new harmonic idiom, traditional formal prototypes conveniently provided him with predetermined structural frameworks. His formal designs emulate those associated with tonal music, such as sonata, rondo, ternary and theme with variations. He also uses form-types, such as passacaglia, canon and fugue, and movements from the eighteenth-century dance suite. Furthermore, traditional textures (melody with accompaniment, imitative counterpoint, etc) and traditional conceptions of musical continuity (antecedent and consequent phrases, the differentiation of exposition, development and recapitulation of thematic material) continually underpin his music.

Although there is no record of Skalkottas's views on form, his few surviving analytical notes and the evidence of his own compositional practice show that he was

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<sup>84</sup> Webern, *The Path to the New Music*, ed. Willi Reich, trans. Leo Black (Bryn Mawr: Theodore Presser Co., London), 1963; lecture given on 3 April 1933, p.36.

<sup>85</sup> Papaioannou, 'Nikos Skalkottas' (1976), p.327.

highly influenced by Schoenberg's teachings on this subject.<sup>86</sup> For Schoenberg, form is 'the organization of intelligible musical ideas, logically articulated',<sup>87</sup> and the two main principles of his theory of form are comprehensibility and coherence. Carpenter and Neff explain that comprehensibility refers to conditions that allow the listener to grasp the whole; in music it depends on coherence.<sup>88</sup> Schoenberg defines coherence as 'that which binds individual phenomena into *forms*',<sup>89</sup> and he states that 'a musical content is *musically comprehensible* if its smallest and small components (*periods, sentences, phrases, motives*) share coherence among each other and with the whole as would in general be required for comprehensibility'.<sup>90</sup>

Articulation is the central concept in Schoenberg's theory of form, and Skalkottas conforms to his teacher's idea that:

One can understand only what one can keep in mind [...] Thus appropriate subdivision facilitates understanding and determines the *form*.<sup>91</sup>

He also ensures that:

An appropriate articulation will distinguish between main and subordinate things by giving to each its correct place, length, importance, form, etc.<sup>92</sup>

He manipulates his twelve-note pitch-class set material, texture, timbre, rhythm, and dynamics to articulate and differentiate the formal sections of a movement, such as thematic statements, transitions, developmental passages and cadences, using devices, such as '*repetition, variations, and contrast*',<sup>93</sup> which satisfy the requirements of comprehensibility and diversity in both the small and large-scale forms.

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<sup>86</sup> Schoenberg's theory of form, as expressed in his various writings, has been commented upon by Patricia Carpenter and Severine Neff in *Arnold Schoenberg, The Musical Idea and the Logic*, and by Severine Neff in *Schoenberg's ZKIF*.

<sup>87</sup> Schoenberg, *Fundamentals*, p.213.

<sup>88</sup> See Carpenter and Neff, in *Arnold Schoenberg, The Musical Idea and the Logic*, p.23.

<sup>89</sup> Schoenberg, *ZKIF*, pp.8-9.

<sup>90</sup> *Ibid.*, pp.24-25.

<sup>91</sup> Schoenberg, *Fundamentals*, p.1.

<sup>92</sup> Schoenberg, *ZKIF*, pp.32-33.

<sup>93</sup> Schoenberg, *The Musical Idea and the Logic*, Manuscript No.2 (1925a) p.6, p.364.

### 3.1. The large-scale forms

As noted above, in the majority of Skalkottas's twelve-note works each section is built on a different group of sets. This contributes to the definition of the harmonic structure and largely delineates the large-scale form by establishing distinct harmonic regions.

In the opening section of a movement the group of twelve-note sets, due to its prominent position, is treated as functionally similar to the tonic region in a tonal composition. Subsidiary sections are built on new twelve-note sets, in a manner analogous to modulation. These 'tonal/regional' contrasts are always accompanied by thematic contrasts, and this arises from the traditional sonata movement practice, whereby different keys are associated with different themes. In his recapitulations Skalkottas re-establishes the original sequence of twelve-note sets at the same 'tonal' level as that of the exposition. This is reminiscent of Webern's approach as outlined below, except that in Skalkottas's case we may substitute the term 'row' with a 'group of sets':

The original form and pitch of the row occupy a position akin to that of the 'main key' in earlier music; the recapitulation will naturally return to it. We end 'in the same key!' This analogy with earlier formal constructions is quite consciously fostered; here we find the path that will lead us again to extended forms.<sup>94</sup>

Skalkottas also uses, although infrequently, the twelve-note sets of a first movement to construct an entire multi-movement piece; this use of the same pitch-class material throughout a work naturally provides a significant degree of unity. The Second String Trio is representative of such an approach. As shown in Ex.2.26, the first movement *Moderato* is built on three twelve-note sets which are used throughout; phrase and sectional differentiation largely depend on motivic elaboration, resulting from the segmentation and reordering of the sets, part-writing exchanges, and rhythmic variations.

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<sup>94</sup> Webern, *The Path*, 26 February 1932, p.54.

## Ex.2.26.

(Second String Trio: twelve-note set group in the *Moderato* and *Presto*)

**Moderato**

Violino *f*

Viola *mf*

Violoncello *pizz.* *p*

*pizz.*

*arco*

set 1

set 2

set 3

**Presto**

*f*

*f*

*f*

5

The second movement *Andante* is built on three groups of three twelve-note sets each, two of which derive from sets used in the *Moderato*, as already discussed above (see

section 1., and Ex.2.12); furthermore, its cadence is built entirely on set 1 of the *Moderato*, and is thus strongly reminiscent of the derivational process. The third movement, *Presto*, also uses the same three twelve-note sets as the *Moderato*.

With regard to the twelve-note set structure, therefore, the large-scale form of the entire piece represents an extended ternary form (ABA'), as follows:

<b>Ternary form</b>	<b>Second String Trio</b>	<b>Twelve-note set structure</b>
Section A	<i>Moderato</i>	Sets 1, 2, 3.
Section B	<i>Andante</i>	Three groups of three twelve-note sets each. Use of sets derived from sets 1 and 2 above. Final cadence built on set 1.
Section A'	<i>Presto</i>	Sets 1, 2, 3.

Consequently, the *Moderato* (section A) functions as the exposition of the material; the *Andante* (section B) functions as the contrasting middle section, which not only elaborates motivic and pitch-class material from the exposition, but also introduces new ideas (i.e. the three twelve-note sets of section C), while its final cadence functions as the 'modulatory' retransition to the *Presto*; the latter functions as the transformed recapitulation, which returns to the same twelve-note sets of the exposition, thus ending 'in the same key'.

A similar technique is used in the First Suite for piano, which comprises four movements (*Preludio (Andante)*, *Serenade (Allegro grazioso)*, *Menuetto (Moderato assai)* and *Finale (Presto)*). The *Preludio* is built on the four twelve-note sets and their transposed forms at the minor sixth ( $T_6$ ), shown in Ex.2.27. In the *Serenade* and *Menuetto* although new sets are introduced which predominate in the twelve-note texture, sets from the first movement are also used, thus maintaining a certain motivic coherence through the unfolding of the piece. Finally, the *Finale* is built on the same sets of the *Preludio* (shown in section 1.5., and Ex.2.10 above), as if returning to the 'original key' to round off this multi-movement work.

## Ex.2.27.

(First Suite for piano: *Preludio* – twelve-note set structure)

*Preludio*

*Andante*

set 1

set 2

set 3

set 4

Another approach Skalkottas occasionally adopts to establish large-scale form involves not only employing different twelve-note set groups, but also their transpositions. For example, in the First Suite for piano, he transposes groups of sets and also certain sections at the minor sixth. In particular, as already mentioned above, this is demonstrated in the *Finale*, where it is also combined with the relatively uncommon use of the retrograde forms of the set-groups to outline its formal design.

This combines a rondo-like sequence of sections and their varied repetitions with that of a ternary structure (bars 1-35, 36-103, 104-141). The formal sections are largely defined by the transformations *en bloc* of the twelve-note set group, presented at the opening four bars of the movement, while changes in texture, rhythmic structure and tempo (*Presto*, *Tempo*, and *Prestissimo*) also contribute to the delineation of the large-scale form. The overall formal design of the movement can be represented as follows:

Sections	Bar Nos.	Set structure	Set-group transformation	Phrase structure
A	1-8	1-3, 2-4, 5-6, 7-8	T <sub>0</sub> -T <sub>8</sub>	<i>Presto</i> (fast tempo). Exposition of thematic material. Sets unfold simultaneously as pairs in parallel succession. The opening phrase (b.1-2) uses sets 1, 2, 3, 4 in T <sub>0</sub> ; its continuation (b.3-4) uses their T <sub>8</sub> forms (sets 5, 6, 7, 8). This pattern is repeated in bars 5-8.
B	9-16	6R-(8R-7R-4R), (5R-2R-1R)-3R, 6R-8R, 5R-7R	R <sub>8</sub>	Developmental passage. Irregular presentation of the sets as pairs. Faster harmonic rhythm.
A <sup>1</sup>	17-18 19-22	2R-4R, 1R-3R 3-1, 4-2, 7-5, 8-6	R <sub>0</sub> T <sub>0</sub> -T <sub>8</sub>	Transitional passage. Slightly modified repetition of A.
B <sup>1</sup>	23-32	(8R-7R)-6R, (4R-3R)-(5R-2R-1R), 6R-8R, 5R-7R, 2R-4R, 1R-3R	R <sub>8</sub> -R <sub>0</sub> -R <sub>8</sub> -R <sub>0</sub>	Developmental passage characterized by the interpolation of both R <sub>8</sub> and R <sub>0</sub> forms. More complex harmonic structure.
	33-35	1-3, 2-4, 5-7	T <sub>0</sub> (R <sub>8</sub> )	Chordal cadence. Slower tempo.
C	36-49	6-8, 1-3, 2-4, 5-7, 6-8, 1-3, 2-4, 7, 5R-3, 6-8	T <sub>8</sub> -T <sub>0</sub> -R <sub>8</sub>	<i>Tempo</i> (return to the initial tempo). Development. Predominantly chordal textures and extensive reordering of the sets used. New motivic surface.
	50-55	3-1, 2-4	T <sub>0</sub>	Prolonged cadence to the developmental section C.
A <sup>2</sup>	56-73	1-3, 2-4, 5-7, 6-8	T <sub>0</sub> -T <sub>8</sub>	Modified repetition of section A. Introduction of new rhythmic motives and melodic figures.
	74-77	1-3, 2-4, 5-7, 6-8	T <sub>0</sub> -T <sub>8</sub>	Repetition of bars 5-8 of section A with octave displacement of the melodies.
B <sup>2</sup>	78-96	2R-(6R-5R), 1R(5R-8R-7R-4R-3R)	R <sub>0</sub> -R <sub>8</sub>	Further development, with harmonic and motivic activity in the left hand melody.

	97-103	3-1, 4-2, 5-7, 6-8	To-T <sub>8</sub>	Cadential passage. Extensive reordering of the pitch-class order within segments of the sets.
A <sup>3</sup>	104-125	1-3, 2-4, 5-7, 6-8	To-T <sub>8</sub>	<i>Prestissimo</i> (new tempo and dramatic change of texture). Extended unfolding of the material of section A.
B <sup>3</sup>	126-129	6R-8R, 5R-7R	R <sub>8</sub>	Final brief reappearance of material used in developmental passages.
Coda (A <sup>4</sup> )	130-141	2R-(4R-3R), 1R-3R	R <sub>0</sub>	Closing phrase. Chordal cadence.

As shown in Ex.2.10 above, the first section of the movement (section A), bars 1-8, comprises four two-bar phrases, built on the prime forms of four twelve-note sets (1, 2, 3, and 4) and their transpositions at T<sub>8</sub> (sets 5, 6, 7, 8), which alternate. Developmental passages are built predominantly on the retrograde of the transposed forms of the sets (i.e. 5R, 6R, 7R, 8R), while the initial regularity of the set presentation in pairs is interrupted and the speed of set rotation becomes irregular. The developmental middle section C is differentiated from other developmental passages (B, B<sup>1</sup>,...) by intense motivic elaboration which results from the segmentation of the sets and extensive reordering within the segments, thus achieving the necessary contrast in the motivic and harmonic structure of this developmental section. The retrograde of the prime forms of the sets (1R, 2R, 3R, 4R) are used at transitional and cadential passages. Thus, the form of the *Finale* is elucidated, in part at least, by the recurrent use of entire set-groups, based on the prime forms of the introductory twelve-note sets, their retrograde forms, and their transpositions at T<sub>8</sub>.

Furthermore, although Skalkottas's twelve-note works are not in any sense tonal, the choice of particular transpositions at important structural points appears to be, in most cases, determined by a desire to emulate traditional tonal relationships. In some compositions entire consecutive sections are transposed *en bloc* at the fifth, thus creating a harmonic movement from a 'tonic-like' region to another 'dominant-like', as in the *Presto* of the Octet, the Third Piano Concerto and in the *Sonata Concertante* for bassoon and piano, among others.

To expand on one example, in the Third Piano Concerto the form of the three movements is delineated by the application of harmonic procedures similar, but not identical, to those found in the structure of a traditional sonata movement. The first movement, *Moderato*, in particular, outlines a sonata form, with an exposition of first



and second themes (bars 1-159), a short development section (bars 160-239), and a recapitulation (bars 240-436). The curtailing of the development section can be explained by the long developmental passages between the themes and those following their exposition, in the section leading to the development proper, which thus requires little further thematic elaboration. The entire exposition is repeated transposed at the fifth (T<sub>7</sub>) in the recapitulation, largely unchanged except for some rhythmic variations, instrumental exchanges, and the occasional introduction of limited new motivic material; such a transposition inevitably implies a harmonic movement from a 'tonic' region to a 'dominant' one.

In a traditional sonata form the exposition both presents the thematic material and articulates the movement from tonic (first theme) to dominant (second theme) so that it takes on the character of a polarization or opposition,<sup>95</sup> while the recapitulation functions as a resolution. In the *Moderato*, however, the harmonic opposition occurs between the two outer sections so that the exposition takes the place of the first thematic group (with principal and secondary themes), the development functions as a transition, while the recapitulation functions as the second thematic group. This unconventional harmonic structure may be explained with regard to the formal structure of the Third Piano Concerto as a whole, whereby the entire first movement may be read as a large-scale exposition section. As shown in Ex.2.28a, its first theme (the principal theme of the first thematic group) is based on set 1a, while the second theme (the secondary theme of the first thematic group) is built on two sets: set 2a, which furnishes the thematic idea in the oboe, and set 2b, the accompaniment.

The second movement, *Andante sostenuto*, functions as a development section, which elaborates and expands pitch-class, thematic and motivic material from the exposition, but also introduces new twelve-note sets and ideas. It has a similar internal structure to that of the *Moderato*, with an exposition (bars 1-53), which uses the same twelve-note sets to convey the first and second themes respectively (see Ex.2.28b), a development section (bars 54-124), and a recapitulation (bars 125-196), introduced by

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<sup>95</sup> See Charles Rosen, *Sonata Forms* (W.W. Norton and Co., New York, London), 1988, p.229.

the second theme and recapitulating the pitch-class, thematic and motivic material of the exposition transposed at the fifth (T<sub>7</sub>).

**Ex.2.28a.** (Third Piano Concerto: *Moderato* – twelve-note sets of first and second themes)

***Moderato***

**(first theme)**

**set 1a**

**(second theme)**

**set 2a**

**set 2b**

The third movement, *Allegro giocoso*, functions as the transformed recapitulation, and resolution, of the entire piece. It starts with the twelve-note pitch-class material of the *Moderato*'s second theme, at its original 'tonal' level (T<sub>0</sub>), with only minor rhythmic variations, as shown in Ex.2.28b, and although the thematic/motivic development continues, it eventually progresses to a transformed recapitulation of the first theme.

## Ex.2.28b.

(Third Piano Concerto: opening gestures of the second and third movements)

*Andante sostenuto*

*Allegro giocoso*

The employment of twelve-note sets, and the order of appearance (and reappearance) of the themes from the first movement, thus follows textbook requirements of a traditional sonata movement, albeit one which requires the reading of the entire concerto as a large-scale sonata structure. This formal design could be represented as follows:

Sonata form	Third Piano Concerto	Phrase structure within each movement
Exposition	<i>Moderato</i>	Exposition (T <sub>0</sub> ) (bars 1-159). First theme - set 1a(T <sub>0</sub> ); second theme – sets 2a(T <sub>0</sub> ) and 2b(T <sub>0</sub> ). Development (160-239). Elaboration of material from both themes. Recapitulation (T <sub>7</sub> ) (240-436). First theme at T <sub>7</sub> , second theme at T <sub>7</sub> . Coda, with reminder of the first theme in T <sub>0</sub> .
Development	<i>Andante sostenuto</i>	Exposition (T <sub>0</sub> ) (bars 1-53). First theme - set 1a(T <sub>0</sub> ); second theme – sets 2a(T <sub>0</sub> ) and 2b(T <sub>0</sub> ), as in the <i>Moderato</i> . Development (54-124) of themes, and introduction of new material. Recapitulation (T <sub>7</sub> ) (125-196). Second theme at T <sub>7</sub> , first theme at T <sub>7</sub> .
Recapitulation	<i>Allegro giocoso</i>	Exposition (T <sub>0</sub> ). Second theme (T <sub>0</sub> ), elements of the first theme (T <sub>0</sub> ).

Finally, Skalkottas occasionally subjects his forms to even more extensive modifications. His sonata and/or ternary structures are frequently combined with some

other form (rondo, variation) to produce a complex synthesis of the two. His interest in formal combinations was perhaps initially stimulated by Schoenberg's discussions of the subject, and by examining and hearing his teacher's early works such as the first two String Quartets and the Chamber Symphony, in which the combination of forms is a significant issue. Webern has written about the 'fusion' of sonata cycle and sonata form in Schoenberg's Chamber Symphony, and the 'colossal impression' on him when he saw it in 1906.<sup>96</sup> According to Webern's own analysis his *Passacaglia Op.1*, composed in 1908, represents a combination of variations and sonata-like structure.<sup>97</sup> Berg uses formal combinations in his operas and in the Chamber Concerto, whose third movement comprises the layering of material from the first movement over that of the second.<sup>98</sup>

Such formal combinations and the means by which Skalkottas achieves them will be examined in detail in the analyses of Chapter Four, with reference to the *Allegro* and *Presto* of the Octet.

### 3.2. The phrase structure

Schoenberg, and many composers influenced by him, have often depended upon traditional forms to provide models for both the small-scale phrase structure (antecedent-consequent phrases) and large-scale formal organization of their twelve-note works. Consequently, as Perle points out:

Set-structure under these circumstances plays only a secondary role or none at all in the formal organization of the work, the formal function of the set being essentially limited to that of providing, in addition to a certain homogeneity of texture, thematic elements whose individuality depends upon the various ways in which restatements of the set may be compositionally differentiated from one another.<sup>99</sup>

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<sup>96</sup> Webern, *The Path*, lecture given on 4 February 1932, p.48.

<sup>97</sup> It is mentioned in Neil Boynton, *The Combination of Variation and Adagio-form in the late instrumental works of Anton Webern* (unpublished doctoral dissertation, University of Cambridge), 1993, p.11.

<sup>98</sup> Mentioned in Boynton, *Ibid.* p.12.

<sup>99</sup> Perle, *Serial Composition and Atonality*, p.111.

Similarly, in Skalkottas's twelve-note works set-structure alone plays a secondary role in the delineation of small-scale form. Although the periodicity of the twelve-note groups *en bloc* largely constitutes the formal basis for the large-scale form, it is not simply the recurrence of the groups alone that delineates the phrase structure of a section, but the compositional treatment they receive to differentiate one set-group presentation from another. Each restatement of a group of twelve-note sets is reinterpreted, in terms of instrumentation, registral disposition, harmonic combinations, dynamics and rhythm, so that the reappearance of each section results in a quite different textural surface, which Skalkottas exploits to create phrase differentiation.

Although there is an abundance of thematic, motivic and rhythmic material, arising from the use of many sets, within all phrases of a section the music tends to reiterate almost continuously the same succession of pitch-classes and motivic and harmonic figures; this provides the basis not only for unity and coherence, but also for variation. Skalkottas himself believed that such repetitions would '*give the listener the opportunity to grasp more easily the musical meaning of the work, both harmonic and thematic*'.<sup>100</sup> Although this statement was written in the Foreword to his Notes of the First Symphonic Suite (1935), it may be applied to all his twelve-note compositions, and conveniently summarises his handling of the twelve-note method. This is reminiscent of, and perhaps influenced by, Schoenberg's basic formal principle, whereby he asserts that 'coherence is based on repetition';<sup>101</sup> elsewhere, he insists that 'one can only understand what one has retained in memory',<sup>102</sup> and again that 'understanding is based on remembering [and] remembering is based on recognition and rerecognition'.<sup>103</sup>

Similarly, a reliance on repetition is a striking feature of Skalkottas's style. The *Allegro* of the Third String Quartet exemplifies this. As can easily be seen in the annotated score given in the Appendix, the phrase structure of section A is largely determined by the unfolding of the sets as a group, with the same order numbers of all four sets sounding together. The table below represents the twelve-note set and phrase

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<sup>100</sup> Notes to the First Symphonic Suite.

<sup>101</sup> Schoenberg, *ZKIF*, pp.20-21.

<sup>102</sup> Schoenberg, 'Problems of Harmony' in *Perspectives of New Music* 11/12 (1973), pp.3-23, p.19. This article was first presented as a lecture by Schoenberg at the Berlin Akademie der Künste. It is likely that Skalkottas heard it there and was influenced by his teacher's beliefs.

<sup>103</sup> Schoenberg, *The Musical Idea and the Logic*, pp.130-131.

structure of section A:

Phrase structure	Bar Nos.	Sets	Pitch-class order number
Introduction	1-4	1,2,3,4	1 1 1 1
	5-8	"	2 2 2 2
	9-10	"	3 3 3 3
	11-14iii	"	4...12
First phrase-model	14iv-23ii	"	The theme in the first violin, based on set 1, starts with order number 2 (bar 18), while the other three instruments accompany chordally with the same order number sounding together; these however, does not align with the order number of the thematic line.
Second phrase-continuation	23iii-27	"	The order number of the thematic set 1 in the first violin does not align with that in the chordal accompaniment.
Third phrase	28-33i	"	Varied repetition of the introductory material.
Fourth phrase	33iii-38ii	"	Developmental passage; varied representation of the group. The same pitch-class order of the four sets does not coincide in alignment.
Fifth phrase	38-42i	"	Homophonic cadential passage.

This table presents only the pitch-class structure of the section, not the procedures employed in the compositional disposition of this material. Although the intervallic content remains unchanged, after the initial regularity in the pitch-class order of the sets Skalkottas varies the speed of their rotation in order to achieve the necessary contrast and variation in the motivic and twelve-note harmonic structure.

A short phrase presenting the main thematic idea of a large section or its varied repetition, i.e. a 'stable' formal passage,<sup>104</sup> is always based on an uncomplicated, largely linear presentation of the twelve-note sets of that section, and frequently in the traditional format of melody with accompaniment, as for example the thematic statement at the opening of the *Allegro* of the Third String Quartet. As shown in Ex.2.29, following the homophonic introduction of the twelve-note pitch-class material, the theme is initiated in bar 18, played by the first violin with a distinct rhythmic structure, and accompanied chordally by the other three instruments.

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<sup>104</sup> Schoenberg uses the translation 'stable' for *fest*, literally firm (see *Fundamentals*, pp.178, 201). For him a 'stable formation' is the 'establishment of a theme', and 'a statement is stably formed when its smaller components do not have the tendency to move away from a perceptible centre but instead arrange themselves around it'; see *The Musical Idea and the Logic*, pp.176-77.

## Ex.2.29.

(Third String Quartet: *Allegro* – twelve-note set structure of the opening section)

*Allegro moderato*

Violino 1.

Violino 2.

Viola

Violoncello

1 5 10 15 20 25

*pizz.* *arco*

Another example of a stable thematic section established by traditional phraseology occurs in the *Romance*. As shown in Ex.2.30, the phrases, in the form of  $2 + 2(+2 + 2 + 2 + 2)$  bars, and the textural layout, comprising a melodic duo in the bass clarinet and cellos accompanied by upper string chords and a cello and bass pedal, define the opening antecedent - consequent phrase of the movement. Closer examination of this particular example reveals a rather traditional construction. The two melodic/thematic lines, each based on a different twelve-note set starting with pitch-class Eb, follow similar principles of construction; the shape of the phrases is achieved

partly by the rise and gradual fall of both melodies and partly by their rhythmic structures: two subphrases starting with an upbeat and ending with a descending melodic motive. The chordal accompaniment largely retains the stepwise part movement and strengthens the quasi-tonal context created by the opening Eb major triad and the Eb pedal. Such traditional phraseology however, is unusual for Skalkottas.

## Ex.2.30.

(Romance: phrase structure of the opening section)

**Adagio**

**5**

1 Cl.  
Cl. B.  
1 Fag.  
1 Viol.  
2 Viol.  
Viola  
V. Celli  
C. B.

*p espressivo*

**10**

1 Cl.  
Cl. B.  
1 Fag.  
2 Fag.  
C. Fag.  
1 Tce.  
3 Tce.  
2 Tce.  
1 Viol.  
2 Viol.  
Viola  
V. Celli  
C. Bassi

*con sordino*

*cresc. — p subito*

*set 1*

*set 2*



Another example of a stable thematic statement, largely determined by harmonic change, is found in the *Thema con Variazioni*. As shown in Ex.2.31, the harmonic support within the first phrase (bars 1-5) is based on a succession of chordal segments from set 4. In the subsequent phrase (bars 6-10) the harmony changes to a succession of dyads derived from set 3. This regulates the rate of harmonic change and counteracts the vigorous motivic activity of the polyphonic melodic lines.

Ex.2.31.

(*Thema con Variazioni*: harmonic and phrase structure of the *Thema*)

(A) *Thema*

(B)

(C)

An additional aspect of Skalkottas's motivic technique, which appears to emanate from Schoenberg's teaching, is the principle of associating musical ideas

through 'connectives', which 'clarify the logic of a formal progression'.<sup>105</sup> Schoenberg asserts that:

Comprehension is facilitated if the coherence of individual parts is made clear particularly where these parts are connected to each other. We call the methods used here connective technique and speak of linking methods.<sup>106</sup>

Skalkottas also uses individual notes or small melodic segments for such purposes. In the majority of his works the motivic and harmonic associations within the pitch-class structure of the sets often determine the order of their appearance, via the use of connectives. A brief example from the *Thema con Variazioni* will clarify this. The pitch-classes E, Eb, A, and Ab, being either the first or last note of all four sets, are used as connectives between the formal progression of the sets. For instance, when set 2 follows set 1 linearly the motive E-Eb-E is formed, as in bars 5-6, where the opening of the theme's second phrase unfolds inconspicuously out of the first one (see Ex.2.32a); similarly, when set 2 follows set 3, the double motive Eb-E-Eb-E is formed, as for example in bars 36-38 (see Ex.2.32b).

**Ex.2.32.**

(*Thema con Variazioni*: connectives)

The image contains four musical examples, labeled a, b, c, and d, each showing a sequence of notes on a staff. Example a is labeled 'set 1' and 'set 2' with a circled '4' above the first measure. Example b is labeled 'set 3' and 'set 2' with a circled '36' above the first measure. Example c is labeled 'set 4' and 'set 3' with a circled '13' above the first measure. Example d is labeled 'set 2' and 'set 3' with a circled '55' above the first measure. Brackets and arrows indicate specific intervals and connections between the sets.

<sup>105</sup> Schoenberg, *The Musical Idea and the Logic*, p.31.

<sup>106</sup> *ibid.*, pp.138-139.

When set 3 follows set 4 the motive  $a^1-ab^1-a^1$  is created, which is a transposition at the fourth ( $T_5$ ) of the previous one; for example, in bars 13-14, after the vigorous ascending motive  $bb-c\sharp^1-e^1-a^1$  in the violin, a temporary melodic stasis, imitating the opening gesture of the theme, introduces its last phrase ( $a^1$ ), which also appears to evolve from the previous one (see Ex.2.32c). When set 3 follows set 2, the resulting motive  $Bb-Ab-D-A-Ab-A-Bb$  (set-class 4-5) duplicates the last tetrachord of set 2, as for example in bars 55-58 (see Ex.2.32d). These arrangements give the impression of static reiteration and thus momentarily suspend the forward motion, but they also connect the different motives in a way which leads to further variation in the melodic line.

By contrast, when forward motion and a climax in the melodic discourse is inevitable, then set 3 follows set 1; for example, the trumpet melody in bars 28-36, having reached its lowest point on the note  $b$ , ascends in rapid quavers to reach its climax on  $a^2$  via the motive  $e^2-g\sharp^2$  (see Ex.2.33a). Similarly, when set 4 follows set 2, forward motion is achieved through consecutive fourths, as in the predominant motive  $d^1-a^1-d^2-g^2-c^3-f\sharp^3$  (bars 10iii-11),<sup>107</sup> which connects the end of the theme's first part with the beginning of its second part (see Ex.2.33b).

### Ex.2.33.

(*Thema con Variazioni*: connectives)

The image contains two musical staves, labeled 'a.' and 'b.'. Staff 'a.' is for trumpet and shows measures 28, 30, 32, and 34. It features a melodic line with various intervals and accidentals. Below the staff, brackets indicate 'set 1' for measures 28-30 and 'set 3' for measures 32-34. Staff 'b.' shows measures 8 and 10. It also features a melodic line. Below the staff, brackets indicate 'set 2' for measure 8 and 'set 4' for measure 10. The notation includes notes, rests, and accidentals, with some notes circled to highlight specific pitches.

<sup>107</sup> In the printed orchestral score the motive  $d^2-g^2-c^3$  in bar 10, played by the flute and first violin, is introduced by a demisemiquaver rest, which, apart from the change of timbral colour, visually reinforces the division between the two parts of the Thema. However, in the MS of the piano reduction, Skalkottas connects the two motives  $d^1-a^1$  (set 2) and  $d^2-g^2-c^3$  (set 4) with a tie on note  $a^1$ , thus showing the forward, ascending motion of this thematic melody.

In developmental passages, i.e. those that are 'loosely' constructed,<sup>108</sup> the texture thickens and becomes predominantly polyphonic; discrete segments from the different sets of a section may be juxtaposed in quick succession or used simultaneously in different configurations, thus producing a new motivic surface. This enhances harmonic variety and emphasizes the developmental character of these passages. For example, in the *Thema con Variazioni*, as mentioned above, at the thematic statement the harmonic support within one phrase is based on a succession of chordal segments from one of the four sets. In bars 11-12 of the developmental passage there is a rapid harmonic succession of chordal segments from three different sets which are juxtaposed (see Ex.2.31).

Transitional passages are defined by motivic, rhythmic, and harmonic procedures, as shown above in Ex.2.8, for instance, with reference to the *Allegro* of the Third Sonatina for violin and piano. They may be distinguished by: a new motive, one which is derived from a different set of the group than the one that supports the main thematic idea; a distinctive rhythm, frequently one particularly associated with transitional passages (for example triplets); increased harmonic activity and the introduction of new harmonic formations which result from the swift juxtaposition and interpolation of segments from different sets; and a textural disposition different from the surrounding sections.

In recapitulations Skalkottas re-establishes the original sequence of twelve-note sets. This is likewise accompanied by the return of the original thematic material, albeit with some changes in instrumentation and/or rhythmic variations (only rarely do thematic and motivic ideas reappear unmodified), as shown in Ex.2.34, which presents the openings of the exposition and recapitulation of the *Allegro* from the Third Sonatina for violin and piano. Such modifications might entail rhythmic, textural, instrumental, registral or timbral alterations, and frequently a different harmonization and accompaniment (i.e. accompaniment of a thematic idea with different segments of sets to those in the exposition). This endless transformation of motivic, thematic and rhythmic material, and articulation, is another distinctive feature of Skalkottas's music.

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<sup>108</sup> 'Loose (Loose-knit) formation'; for Schoenberg 'a connection is loose if the parts are capable of a certain amount of independent motion, which can go so far as to allow individual parts perhaps to escape from the association', *The Musical Idea and the Logic*, pp.178-79.

Ex.2.34. (Third Sonatina for violin and piano: *Allegro* – exposition and recapitulation of the first theme)

*Allegro giusto*

vi. *f* *S1* *S1*

pn. *f* *S2* *S1* *S2*

100 *f* *S1*

105 *f* *S1*

## 4. Conclusion

In his Foreword to the Notes accompanying the First Symphonic Suite, Skalkottas declares that '*the twelve-note harmony is strictly connected with the development of the themes*'. We may infer from this that he does not regard the twelve-note sets as abstract, self-sufficient interval sequences, but as melodic-motivic elements of the 'theme', while the association of numerous independent sets results in an abundance of thematic, motivic and harmonic material. The sets are subjected to a number of modifications, such as segmentation, reordering and the derivation of new sets; yet, this does not form a unified body of compositional thought and practice, rather, set

manipulations arise from the motivic organization within a particular work. However, behind the apparently improvisational surface of Skalkottas's music lies a network of relationships that integrates every detail, with concurrent voices linked largely by the common and transpositionally or inversionally related segments shared by the different sets of the set-group.

In Skalkottas's twelve-note works, triads and other chords associated with tonal music are occasionally formed within the texture; these chords arise either from the part-writing or the verticalization of a 'tonally reminiscent' segment of a set. They are not, however, chords or triads in a network of tonal relations, but simultaneities in a web of twelve-note relations, and are bound by the twelve-note structure from which they emerge. Such tonal elements are used as what Cook calls 'a play of light and shade',<sup>109</sup> as a recognizable sonority for highlighting important points such as phrase boundaries, for alluding to a key and, together with the reiterative nature of his motivic technique, contribute to the characteristic immediacy of his music. Furthermore, Skalkottas frequently uses an Eb minor triad in his twelve-note pieces, while the pitch-class Eb has a prominent position in the outer lines of many of his works. It is tempting to speculate, therefore, that he derives this letter from the German note-name Es, and which he uses as a personal signature in much the same way as it is used elsewhere by composers to represent the letter S. For example, Shostakovich used the notes D-Eb-C-B to represent the letters DSCH, and Berg in his *Chamber Concerto*, used the pitch-classes A-D-S-C-H-B-E-G, A-E-B-E, and A-B-A-B-E-G to represent the names of Schoenberg, Webern, and himself.

His formal designs derive from traditional structures and are largely evolved through the presence of 'harmonic regions', which are established by the use of a referential group of twelve-note sets and/or their transpositions. These 'regional' contrasts are always accompanied by thematic contrasts, in a manner reminiscent of traditional sonata practice. Skalkottas conceives the set groups within a single movement as contrasting 'keys', each theme being associated with a different group, with the first referential group equating to the 'tonic' region. Like Schoenberg, Skalkottas uses the stability of this opening referential region to create a structural

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<sup>109</sup> Nicholas Cook, *A Guide to Musical Analysis*, (J.M. Dent & Sons, London), 1989, p.333.

dynamic: the move away from this region creates formal instability, resolved only by the return of the referential group of sets at the end of the movement (or, occasionally, the entire piece), effecting closure. Thus, this familiar outline is intended to act as a guide in the listener's perception of formal relationships between sections.

Skalkottas follows many of Schoenberg's teachings on formal articulation, and particularly his principles relating to coherence and comprehensibility. Dahlhaus, in a discussion of 'functional form' which both derives from and embodies Schoenberg's formal principles, suggests that a precondition for establishing large-scale form is formal differentiation:

A musical form extending across hundreds of measures must form a system of functions [...] Differentiation is the prerequisite of integration. Only when the sections of a movement - introduction and theme, areas of unfolding and resolution, transition and closing groups, development and recapitulation - stand out clearly against one another do they join so clearly together as to create a 'big form', which at the same time spans a wide arch and is readily perceivable.<sup>110</sup>

Skalkottas's manipulation of compositional material to differentiate the formal sections of a movement clearly illustrates Dahlhaus's declaration. Set-group recurrence provides coherent pitch-class and harmonic articulations, textural homogeneity, and the basis for the large-scale section organization. However, formal differentiation, phrase delimitation and cadential structure are determined largely by motivic, textural and rhythmic means. Intensive polyphony generally suggests developmental passages, while homophonic textures, with a relatively static harmonic rhythm, create a sense of closure. At each reappearance a thematic idea, always based on one twelve-note set of the section's set-group, acquires a different aspect to its original form, from which it is at times unrecognizable in that its rhythmic structure, register, articulation and instrumentation are substantially changed. This endless transformation of material is a distinctive feature of Skalkottas's music, the richness of which arises from the continuous interplay of motivic and rhythmic elements creating a web of affinities and relationships between disparate parts of a movement.

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<sup>110</sup> Carl Dahlhaus, *Analysis and Value Judgement*, trans. Sigmund Levarie (Pendragon Press, New York), 1983, pp.44-45.

*May you stop at Phoenician markets  
and their fine things to buy,  
mother of pearl and coral, amber and ebony,  
[...]  
and many Egyptian cities may you visit  
to learn and learn from their scholars.*

*(Cavafis, Ithaka)*



# CHAPTER THREE

## The Early Development of Skalkottas's Musical Language

Skalkottas's early surviving works exhibit, in embryonic form, a number of motivic, harmonic and formal techniques later employed in his mature twelve-note compositions. As a necessary introduction to the development of his compositional thinking and his later twelve-note style, I will here briefly discuss these techniques, and, to some extent, the evolution of his harmonic language. I have concentrated largely on two works, the *Fifteen Little Variations* for piano solo and the *Andantino* of the First Sonata for violin and piano, although other early works are also mentioned, since I believe these to be both significant and representative examples of Skalkottas's early style.

### 1. From the early compositions to the *Fifteen Little Variations* for piano solo

The earliest surviving Berlin works, the *Greek Suite* for piano and the Suite for two pianos (1924), were probably composed as a requirement of Skalkottas's private theory and composition lessons with Kurt Weill. These pieces can be considered as a group because they use related material. The opening section of the first movement (*Allegretto*) of the *Greek Suite* provides the source material for both pieces. It is characterized by a tonal harmonic language, expressed through a simple folk-like melody with a repeated *I-V* harmonic accompaniment, and a 7/8 rhythm which suggests the Greek dance 'Kalamatianos' (Ex.3.1). The second (*Andantino*) and third (*Presto*) movements also derive their themes from this material (see Ex.3.2).

## Ex.3.1.

*Greek Suite: Allegretto*

Handwritten musical score for Ex.3.1, titled "Greek Suite: Allegretto". The score is written on two systems of staves. The first system consists of a treble staff and a bass staff, both with a key signature of one sharp (F#) and a 3/8 time signature. The second system also consists of a treble staff and a bass staff, both with a key signature of one sharp and a 3/8 time signature. The music is written in a handwritten style with various musical notations including notes, rests, and bar lines. There are handwritten numbers "3.", "4.", and "7." above the staves.

## Ex.3.2.

Handwritten musical score for Ex.3.2. The score is written on four systems of staves. The first system is labeled "Andantino" and has a treble staff with a key signature of one sharp and a 3/8 time signature, and a bass staff. The second system is labeled "Presto" and has a treble staff with a key signature of one sharp and a 3/8 time signature, and a bass staff. The third system is labeled "Allegretto" and has a treble staff with a key signature of one sharp and a 3/8 time signature. The fourth system is labeled "Andantino" and has a treble staff with a key signature of one sharp and a 3/8 time signature, and a bass staff. The fifth system is labeled "Presto" and has a treble staff with a key signature of one sharp and a 3/8 time signature. The music is written in a handwritten style with various musical notations including notes, rests, and bar lines.

The *Tango* of the Suite for two pianos reworks the second movement of the *Greek Suite*, and the *Vivace* the third movement (See Ex.3.3).

Ex.3.3.

*Suite for two pianos: Tango*



*Vivace!*



It is possible that Skalkottas treated these pieces as exercises in variation technique. Alternatively, he may have been experimenting with various ways of elaborating and reworking source material in different movements to provide motivic and thematic integration. This technique, fully developed, is used in the later Third Piano Concerto (1938/9), in which all movements are based on the same thematic ideas, established at the opening of the first movement (*Moderato*).

The more 'advanced' Sonata for solo violin in four movements dates from 1925.<sup>1</sup> The piece is dedicated to his violinist friend Nelli Askitopoulou, and in a letter to her Skalkottas gives us an insight to the inspiration that lay behind it:

*Today was a beautiful day because I was almost alone. I could work. I expressed myself by playing Bach at the piano. I took the violin in my hands with love. And I took with yearning the*

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<sup>1</sup> In the manuscript there is the indication 'Sommer 1925'. However, I have not been able to ascertain if Skalkottas was a student of Weill or Jarnach at this time.

*pencil in my hand to compose. To add something in the sonata that belongs to You.*<sup>2</sup>

As the letter suggests, Skalkottas is perhaps influenced by traditional formal prototypes which evidence themselves in the overall formal construction of the piece. This is characterized by a more advanced chromatic language than the earlier piano Suites, and it could be considered a precursor to Skalkottas's linear approach to composition, with several melodic lines employed simultaneously and contrapuntally, often momentarily creating bitonal effects. The piece is characterized by a dense texture with, at times, two distinct contrapuntal melodies, while chords proliferate, usually punctuating ends of phrases (Ex.3.4a). In the first movement (*Allegro furioso (quasi Presto)*), which has a modified sonata form,<sup>3</sup> there are some traces of tonal functionality and an overall directed motion towards a B major/minor tonic, which is supported by the semitonal figures  $a\sharp^2-b^2$  and  $d\sharp^2-e^2$ , suggesting a subdominant-tonic relation in the melodic cadences; the entire movement cadences (bars 162-165) on a  $d^1-a\sharp^1-b^2$  chord, whose  $b^2$  is approached by a repeated and prolonged  $a\sharp^2$ , thus establishing the 'key' of the movement (see Ex.3.4b and score in the Appendix).

The use of transposition as a means of harmonic differentiation between sections is also found in the *Allegro furioso*. The opening (bars 1-25) is an early example of Skalkottas's ambiguous approach to constructing small-scale form. As shown in Ex.3.4a, the first phrase (bars 1-7) outlines a period structure. Bars 1-3i comprise the antecedent, with a C major tonal environment, resulting from the arrival of the opening descending melody on note g (bar 2i) and the cadential motive  $a-b-c^1$  (bars 2ii-3i) suggesting a *V-I* harmonic relationship ( $g-c^1$ ). Bars 3ii-4 comprise the

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<sup>2</sup> Letter, dated Berlin 24/6/1925.

<sup>3</sup> The form of the movement could be represented as follows:

Sections	Bar Nos.	Phrase structure
Exposition	1-77	First theme (bars 1-47). Overall tonal orientation towards a B major/minor chord (predominant melodic cadences on the note $b^2$ ), with passages suggesting a C major harmonic context. Second theme ( <i>dolce</i> ) (bars 48-77). Cadence on B minor (bar 76).
Development	78-134	Elaboration of melodic and rhythmic figures from the exposition. Final cadence on notes $c^1$ -g, suggesting an overall tonal orientation towards a C major/minor context.
Recapitulation	135-165	Curtailed recapitulation of the first theme only. Final cadence on a B major/minor chord.

## Ex.3.4a.

(Sonata for solo violin: *Allegro furioso* - first theme)*Allegro furioso (quasi Presto)*

Musical score for Ex.3.4a, first theme of the Sonata for solo violin, *Allegro furioso* (quasi Presto). The score consists of eight staves of music. The first staff has a circled measure 5. The second staff has a circled measure 17. The third staff has a circled measure 10. The fourth staff has a circled measure 19. The fifth staff has a circled measure 20 and a circled measure 23. The sixth staff has a circled measure 1 and a circled measure 5. The seventh staff has a circled measure 19 and a circled measure 22. The eighth staff has a circled measure 23. The score includes various musical notations such as notes, rests, and dynamic markings like (T7) and ff.

## Ex.3.4b.

*(Allegro furioso: final cadence to the movement)*

Musical score for Ex.3.4b, final cadence to the movement of the Sonata for solo violin, *Allegro furioso*. The score consists of two staves of music. The first staff has a circled measure 160. The second staff has a circled measure 160 and a circled measure 165. The score includes various musical notations such as notes, rests, and dynamic markings like ff and sf cad.

remote motive-forms, clearly distinguished by register and differing rhythmic and motivic patterns; bars 5-7i the consequent, which is a varied repetition of the antecedent whose 'reservation of rhythm allows extensive changes in the melodic contour',<sup>4</sup> and which cadences on the note  $b^2$  via the semitonal motive  $a\sharp^2-b^2$ . The continuation (bars 8-11) is based on a curtailed repetition of the opening transposed at the fifth ( $T_7$ ), with the first phrase (bars 8-10i) now outlining a G major context. Although the rhythm and melodic contour are largely preserved, the melodic line splits off to other motivic figures for the continuation of the section; the melody, having a continuous quaver rhythm, moves to and temporarily cadences (bars 23-24i) on a  $b^2$ , via the semitonal figure  $a\sharp^2-b^2$  and intensified by a  $b^1$ , played as an octave ( $b^1-b^2$ ). This relationship between the first phrase and its continuation is reminiscent of the 'tonic-form' - 'dominant-form' of a sentence structure.<sup>5</sup> Overall, the opening section resembles an extended asymmetrical sentence, yet one whose first phrase (bars 1-7) is clearly articulated as a period. Similar ambiguity in the construction of formal designs is also found in the *Andantino* of the First Sonatina for violin and piano (1929) and the dodecaphonic *Presto* of the Octet (1931).

The works of 1927 show a more advanced harmonic language and an inclination towards atonality. The Sonatina for piano,<sup>6</sup> probably written under Jarnach's supervision, is also based on a thematic idea reminiscent of a Greek folk melody. This piece is an early example of Skalkottas's use of polyphonic writing in which each melodic line unfolds events associated with a different harmonic area. This results in an advanced chromatic language, with elements of what might be called, perhaps controversially, polytonality.<sup>7</sup> The different melodic lines are co-ordinated and given a unified harmonic direction through the relationships existing among the simultaneously elaborated tonal centres of each line, which give a strong impression of impending tonality, which, however, is never clearly established.

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<sup>4</sup> Schoenberg, *Fundamentals*, p.30.

<sup>5</sup> *Ibid.*, p.21.

<sup>6</sup> In the manuscript there is the inscription 6 März 1927.

<sup>7</sup> Babbitt disagrees with the term 'polytonality', and argues that it is 'a self-contradictory expression which, if it is to possess any meaning at all, can only be used as a label to designate a certain degree of expansion of the individual elements of a well-defined harmonic or voice-leading unit'; see Babbitt, 'The String Quartets of Bartók', in *Musical Quarterly*, 35 (1949), pp.377-85, p.380.

The first movement, *Allegro vivace*, is in sonata form without development.<sup>8</sup> The polyphonic texture of the first theme consists of two lines in the right hand accompanied by a third line in the left; these are differentiated by harmonic content, rhythmic structure, articulation and dynamic level. As shown in Ex.3.5,<sup>9</sup> the top melody in the right-hand unfolds a B major harmonic context; this is contrapuntally accompanied by the middle line in which a F# major context predominates, implying the simultaneous unfolding of the 'tonic' and 'dominant' region of B major. Both lines are supported in the left hand by broken chords, which, in the first three bars at least, allude to a phrygian scale on E, which clashes with the B and F# content of the upper lines; however, during the movement this line often cadences on the note C, thus implying an overall movement towards a C major/minor context (see score, bars 19 [end of the first theme – section A], and bars 47-48 [end of the recapitulation – section a]).

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<sup>8</sup> The form of the movement outlines a sonata form without development, as follows:

Sections	Bar Nos.	Thematic structure	Phrase structure
Exposition	1-36i	First theme (section A) (bars 1-19).	First theme (bars 1-8). Varied repetition (bars 9-17). Final cadence to the first theme on note C (bars 18-19).
		Second theme (section B) (bars 20-36i).	Second theme, cadencing on B major chord with added seventh (bars 20-26). Varied repetition with developmental character, and using rhythmic figures from the first theme (section A) (bars 27-36i).
Recapitulation	36ii-48	First theme (section a)	Reappearance of the first theme with final cadence on note C.

A detailed discussion of this form, also referred to as Andante form or Adagio form, follows in Chapter 5.2.

<sup>9</sup> Example 3.5 is a skeleton outline of the opening nine bars of the movement, indicating the three different lines and their tonally orientated content. In the top line the notes b<sup>1</sup>, d<sup>#2</sup> and f<sup>#1</sup> belong to the B major triad that is unfolded, while the note a<sup>#1</sup> functions as the leading-note to b<sup>1</sup>. In the middle line the notes f<sup>#1</sup>, a<sup>#1</sup> and c<sup>#1</sup> belong to the F# major triad, while the f<sup>x1</sup> and f<sup>1</sup> are neighbouring notes, embellishing the predominant f<sup>#1</sup>. In the bass line the tonal orientation is not as explicit as in the other two lines.

**Ex.3.5.**(Sonatina for piano: *Allegretto* – first theme: polyphonic texture)

Allegretto vivace

Regalo

dolce

(B Major)

(E# Major)

(E phrygian → C Major)

In brief, these early Berlin works are characterized by the use of polyphonic writing and multi-layered textures; a tonally-orientated harmonic language, albeit one extended to include polytonal elements; and the use of formal structures associated with tonal music, albeit slightly modified. Two years later, in the *Andantino* of the First Sonatina for violin and piano, Skalkottas applies a similar harmonic treatment, with the formal prototypes again frequently modified in the construction of his small- and large-scale forms; there is, thus, an obvious continuity in the compositional technique of this group of Berlin compositions.

## 2. Fifteen Little Variations for piano solo

The manuscript of the *Fifteen Little Variations* for piano is inscribed '24-26 July 1927'. This piece was Skalkottas's last composition before undertaking lessons with Schoenberg in the autumn of 1927, and it shows a clear break with the harmonic and formal techniques used in the previous surviving compositions. This is a seminal work



in which his harmonic language becomes completely atonal, while some aspects of its compositional technique pave the way for the dodecaphonic Octet. Furthermore, this is the first surviving work which uses a combination of two forms: theme and variation and extended ternary form.

Here I shall examine Skalkottas's approach to variation form within an overall atonal context, its relations with traditional formal models, and focus on the relationship between pitch-organization and formal design.

## 2.1. Formal design: An overview

Nelson, examining the historical evolution of the variation form, points out that:

In the early twentieth century, there were in existence two diametrically opposed ways of constructing variations: the age-old *structural* plan, wherein the basic relationships of parts, sections, and phrases present in the theme were preserved in the variations, and the comparatively recent *free* plan, in which these theme relationships were generally disregarded.<sup>10</sup>

The *Fifteen Little Variations* is a set of character variations,<sup>11</sup> whose compositional process recalls the type of nineteenth-century variations based on a fixed harmonic scheme,<sup>12</sup> what Nelson calls the 'structural' plan. Skalkottas closely follows the principles of the nineteenth-century prototype, in that the formal plan of the theme remains constant in the variations, while the thematic motives, part-writing, rhythm, tempo, mood and dynamics are all modified or new.

The piece consists of an eight-bar *Thema* followed by fifteen variations and a coda. Its overall form, however, outlines an extended ternary formal design A(BC)A', as

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<sup>10</sup> Robert Nelson, *The Technique of Variation*, (University of California Press, Berkeley and Los Angeles), 1962, p.9.

<sup>11</sup> According to Nelson, 'the separate members of the character variation frequently alter the expression, or "character", of the theme profoundly'; moreover, there is 'an emphasis upon the development of motives of the theme [...] and the character variations are more organically constructed'; *Ibid.*, pp.5-6.

<sup>12</sup> For a detailed discussion on the harmonic treatment of the nineteenth-century character variations, see *Ibid.*, Chapter V, pp.90-111.

shown in Table I.<sup>13</sup> Rhythm and tempo are important elements for the large-scale delineation of this form, in the sense that Skalkottas largely determines the formal plan of the piece by assigning a different tempo and rhythmic structure to each section. Section A exposes the thematic, harmonic and motivic material. From the *Thema* (*Allegretto scherzando*) to Var.IV the contrapuntal juxtaposition of different syncopated and dotted rhythmic patterns, all characteristic of Skalkottas's rhythmic language, steadily increases. A change of tempo (*Moderato*) in Vars.V and VI prepares the subsequent slow section of the movement. Var.VI marks the end of part A, with its unique cadential simultaneity (f#-a-e#<sup>1</sup>-g#<sup>2</sup>) followed by a rest in both hands.

The middle section (B) is initiated with a 'lyrical' theme. The structural importance of Var.VII is underlined by a change of metre (3/4), retardation of tempo (*Andantino*), and the use of longer note values. In this variation 'foreign'<sup>14</sup> notes are also introduced into the melodic/motivic structure, which suggests the beginning of a developmental section. The subsequent two variations (VIII, IX) have a faster tempo (*Allegro*) and rhythmic motives containing smaller note values, while additional 'foreign' notes and scalar patterns contribute to the developmental character of the passage. Var.X introduces section C, the most developmental passage of the piece. Vars.XI and XII are climactic, with faster rhythms, busy polyphony, and a use of high registers. Var.XIII mediates between the rhythmically active previous variations and the final two, which use progressively slower tempi and longer note values. Section A' is initiated with Var.XIV which returns to the original tempo and recapitulates the thematic, harmonic and rhythmic content of the *Thema*, while Var.XV, with its extended exposition of thematic material, pedal points and slower tempo (*Etwas ruhiger*), functions as a point of relaxation, and acts as a postlude to the intense rhythmic and motivic activity of the previous variations. A *Langsam* coda is built predominantly on the opening chord of the piece.

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<sup>13</sup> Table I presents an overview of the formal structure of the movement.

<sup>14</sup> In this context 'foreign' notes indicate notes which are not members of the fixed pitch-class collections which constitute the thematic material.

**Table I**

Sections	Bar Nos.	Theme and Variations	Formal structure
A	1-62	Thema	Exposition of thematic material in the form of a harmonic 'skeleton'.
		Var.I	Part-writing exchange. Introduction of new motivic ideas, with ascending melodic contour.
		Var.II	Transitional passage to Var.III.
		Var.III	Exposition of new motives, accompanied by a change of tempo and enharmonic change of the initial G# minor trichord to Ab minor.
		Var.IV	Transitional passage to Var.V. Exchange of part-writing.
		Var.V	Retardation of tempo. Introduction of 'foreign' notes.
		Var.VI	Cadential passage to section A, characterized largely by descending motivic contours.
B	63-98	Var.VII	Presentation of a 'lyric' theme accompanied by slow tempo. Emphasis on the structurally important notes b <sup>2</sup> and d <sup>3</sup> .
		Var.VIII	Developmental passage presenting motives based on scalar patterns, and intense chromatic elaboration of the structural notes.
		Var.IX	Transitional passage with a 'light' character, leading to the following section.
C	99-154	Var.X	Introduction of developmental section C. Change of harmonic structure. New motives using 'foreign' passing notes.
		Var.XI	Change of tempo, and intense rhythmic activity.
		Var.XII	Polyphonic, rhythmically active section. Climax of the entire variation set.
		Var.XIII	Cadential passage to the developmental section C.
A'	155-197	Var.XIV	Recapitulation of the thematic material, in a chordal presentation similar to the <i>Thema</i> .
		Var.XV	Lengthy cadential passage of the variation set. Change of tempo, and extensive use of pedal points.
Coda	198-207		Motivic elaborations based on the initial Ab minor chord.

## 2.2. The relationship between theme and variations

In this variation set Skalkottas follows procedures similar to those described by Schoenberg in the *Fundamentals*, where he examines the classical model of theme and variations. He states that:

The course of events [in the theme] should not be changed [in the variations], even if the character is changed; the number and order of the segments remains the same. Sometimes the metre is changed, the tempo is changed or the number of measures is systematically multiplied by two or three. But, in general, the proportions and structural relations of the parts, and the main features, are preserved.<sup>15</sup>

The *Thema*, outlining a binary structure AA' (bars 1-4, 5-8), consists of two pairs of pentachords (set-classes 5-26 - 5-30, and 5-24 - 5-28), stated as a harmonic 'skeleton', shown in Ex.3.6. These present two unordered ten-note collections, F-G-D#-G#-B-Bb-F#-E-A-D, and Eb-F-A-D-G-F#-E-G-C-Bb. At the end of section A (bar 4) the linear motive B-C-A (set-class 3-2) functions as the connective motive with section A'. The chromatic pentachord G-G#-E#-A-F# in bar 8 is the connective with the following variation. This motive is articulated in various ways throughout the variation set, including changing the rhythmic pattern to introduce the rhythm of the following variation, and the occasional change of metre, often creating a kind of metric modulation leading to the new variation (*Thema*, Vars.I, II, V, XII) (see annotated score).<sup>16</sup>

In the *Thema* each of the four pentachords is constantly divided into two segments, a dyad and a trichord, designated in Ex.3.6 as a, a' and b, b', respectively. Throughout the variation set, within these two-note and three-note segments the order of the pitch-classes can be changed and presented in any permutation that maintains the identity of the segment. The chord succession does not exhibit any tonal functionality despite the triads embedded within the pentachords (G#/Ab minor, D

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<sup>15</sup> Schoenberg, *Fundamentals*, p.168-9.

<sup>16</sup> In the following discussion I will concentrate largely on the structural significance of the four pentachords which provide the framework of the *Thema* and the entire variation set. The connective motives are not harmonically or structurally as important and they have a very specific and limited role in the construction of the piece. For this reason they will not be considered as thoroughly as the pentachords.

major, D minor, C major with added seventh).<sup>17</sup> There is instead a static reiteration of this chord sequence and, within each part of the binary structure, each chord is circled by its neighbouring one, as follows:

[(5-26)-(5-30)-(5-26)] - [(5-30)-(5-26)-(5-30)]

[(5-24)-(5-28)-(5-24)] - [(5-28)-(5-24)-(5-28)]

**Ex.3.6.**

(*Thema*: motivic and harmonic structure)

THEMA  
Allegretto scherzando

5-26      5-30

a      b      a'      b'

5-28      5-24

a      b      b'      a'

Throughout the theme and its subsequent variations the constant reiteration of these four pentachords, intensified by the lack of any definitive cadential gestures, gives the music a continuous upbeat harmonic and rhythmic quality. This eases in the coda

<sup>17</sup> Whatever tonal tendency these chords may have is undermined by the supporting bass. The lower notes of the chords do not belong to the triads above them or the harmonic 'region' this might suggest, and throughout the piece they do not function as a bass line which supports or establishes a tonality. Therefore, it seems futile to try and explain the harmonic structure of the piece by applying or adapting Schoenberg's harmonic analysis, as offered in *Structural Functions of Harmony*, identifying chords and tonal regions; this does not adequately or convincingly explain the harmonic structure of the piece.

with the repetition of the structurally important first pentachord (5-26),<sup>18</sup> which functions as the cadential gesture of the piece, thus establishing a sense of direction towards a 'resolution' of the ongoing ceaseless motion, although not a tonally functional one.

In the *Fundamentals* Schoenberg, discussing unity between theme and variations in classical music, concludes that this results 'from the systematic application of a *motive of variation*', which 'in higher forms derives from the theme itself, thus connecting all the variations intimately with the theme'; he also suggests that 'in the practice form the motive should consist of a predetermined figure, modified no more than accommodation to the harmony and structure requires'.<sup>19</sup> Hugo Leichtentritt, discussing the motivic development (*motivische Arbeit*) in Beethoven's *Diabelli Variations*, explains further the principle and significance of the 'motive of variation', although he does not use that term. He shows how in each variation Beethoven takes a new motive, derived from some characteristic of the theme, and leads it through the given harmonies:

A new motif is invented for each variation and this motif is worked out on the essential harmonies of the theme, not closely, chord for chord, but in such a way that the cadences and the striking modulations also reappear in the variations. The strict development of the motif throughout each piece is an essential requisite of the variation technique.<sup>20</sup>

Implicit in his description is the fact that the characteristic motive of each variation arises from the beginning of the theme, and these motives generally constitute a modified form of some easily recognized feature of it.

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<sup>18</sup> The first pentachord (5-26) is structurally more important than the other three, since it marks the opening and ending of the variation set, and initiates each of the individual variations, except Var.X. This coincides with Travis's observation that 'it is almost a general principle of musical coherence that those chords which mark the beginning or the end of a given procedure of motion tend to serve in a structurally more important capacity than the chords in the midst of that motion'; in Roy Travis, 'Towards a New Concept of Tonality?' in *Journal of Music Theory*, 3/2 (1959), pp.257-284, p.266.

<sup>19</sup> Schoenberg proceeds to advise about the production of the motive of variation, according to which 'it is necessary to recognize the essentials of the theme. Simplification by omission of everything which can be considered subordinate unveils the basic construction'; furthermore, 'since the motive of variation must be adaptable to the chosen "skeleton", its nature and length will be limited by the number and distribution of the principal tones and harmonies'; see *Fundamentals*, p.169.

<sup>20</sup> Hugo Leichtentritt, *Musical Form*, (Harvard University Press, Cambridge, Massachusetts), 1965, p.99.

In Skalkottas's *Fifteen Little Variations* there is no theme in the form of a melody as such, and the pitch-class material on which the entire piece is constructed is presented as a 'skeleton' of four pentachords. Therefore, characteristic melodic/motivic features cannot be extracted and developed in the following variations. However, the voice-leading of both the upper and lower lines in section A suggests the formation of a double minor third motive ( $b^1-d^2-b^1$ ) - ( $d^2-b^1-d^2$ ) in the upper line, supported by a perfect fifth motive in the bass line (F-Bb-F) - (Bb-F-Bb), as shown in Ex.3.7a. Similarly, in section A' there are two different forms of the minor third motive: ( $g^1-bb^1-g^1$ ) - ( $bb^1-g^1-bb^1$ ) in the upper line, and (Eb-F#-Eb) - (F#-Eb-F#) in the bass line. Because of their prominent position Skalkottas chooses these minor third intervals of the upper line,  $b^1-d^2$  and  $g^1-bb^1$ , supported respectively by the intervals F-Bb and Eb-F#, to assume the function of 'the motive of variation'; Ex.3.7b presents the structural outline of the *Thema*. Due to extensive pitch-class reordering, the use of polyphonic textures, the frequent change of registers and interchanges in the part-writing, these pentachords often appear in different positions. Consequently, the structural notes on which the motive of the variation is based ( $b^1-d^2$ ,  $g^1-bb^1$ , and F-Bb, Eb-F#) are often obscured by different melodic formations, and they frequently change register.

Ex.3.7. (Thema: motivic structure of the outer lines; 'the motive of variation')

The image contains two musical staves, labeled 'a' and 'b'. Staff 'a' is divided into two sections, 'A' and 'A'', by a vertical line. Each section has two staves (treble and bass clef). In section 'A', the upper staff has a melodic line with notes connected by boxes, and the lower staff has a bass line with notes connected by boxes. In section 'A'', the upper staff has a melodic line with notes connected by boxes, and the lower staff has a bass line with notes connected by boxes. Staff 'b' also has two staves (treble and bass clef) and shows the structural outline of the Thema with large intervals between notes, connected by boxes.

The subsequent variations maintain the binary structure of the theme, although there are occasional extensions to each of the two formal sections and alterations in the phrase structure. Skalkottas's guiding principle is that 'the recurring series of chords

which, appearing first in the theme, underlies each of the variations in turn'.<sup>21</sup> The motive of variation is always present, while their harmonic plan preserves that of the *Thema*; i.e. the chord succession and connective motives remain unchanged; the only exception is Var.X, where the chords are presented in reverse order (5-30, 5-26, 5-28, 5-24). However, other parameters - mood, rhythm, tempo and dynamics - are all varied in each subsequent variation.

## 2.3. Pitch-organization and large-scale form

Skalkottas constructs this variation set by applying developmental variation procedures to the pitch-class content of the above chord succession. Each variation presents a new setting of the pitch-class content of the *Thema*, yet no two variations have the same thematic idea, except Var.XIV, which initiates the recapitulation of the piece with a thematic and harmonic structure similar to that of the *Thema*. The ever-changing motivic surface results from the technique of '*variation around the principal tones*', according to which 'in the motives of at least the first few variations, it is common to circumscribe the principal tones with neighbouring tones'.<sup>22</sup> For Schoenberg, in his analyses of tonal music, neighbouring notes include parts of scales or broken chords which 'fit the expressed harmony',<sup>23</sup> but, for Skalkottas, neighbouring notes are the notes of the segment to which the structural thematic note belongs; i.e. each structural note of the motive is elaborated by the remaining notes of the two- or three-note segment of the pentachord to which it belongs.

For example, in Var.I the registral disposition changes with the dyads of the pentachords played by the right hand as arpeggiated motives, while the trichords are played by the left hand. This results in an exchange in the voice-leading, with the motives B-D and G<sub>1</sub>-Bb<sub>1</sub> moving to the bass line. As shown in Ex.3.8a, the notes of 'the motive of variation' in the right hand are elaborated with neighbouring notes, producing new motives, such as f-g<sup>1</sup>-f#<sup>1</sup>-bb<sup>2</sup> (bar 9), bb<sup>2</sup>-f<sup>2</sup>-g<sup>3</sup> (bar 10), f#<sup>2</sup>-bb<sup>3</sup>-f<sup>1</sup>-g<sup>2</sup> (bar

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<sup>21</sup> Nelson, *The Technique of Variation*, p.19.

<sup>22</sup> Schoenberg, *Fundamentals*, p.169.

<sup>23</sup> *Ibid.*



11), etc. Var.II presents a juxtaposition of two different rhythms: triplets in the right hand against semiquavers in the left, while the part writing returns to the setting of the *Thema*. The structural notes within each pentachord are elaborated with notes of the segment they belong to, resulting in new motives, such as  $d\sharp^1-g\sharp^1-b^1$ ,  $e^2-a^2-d^3$ , etc., shown in Ex.3.8b.

Ex.3.8a.

(Var. I: motivic elaborations)

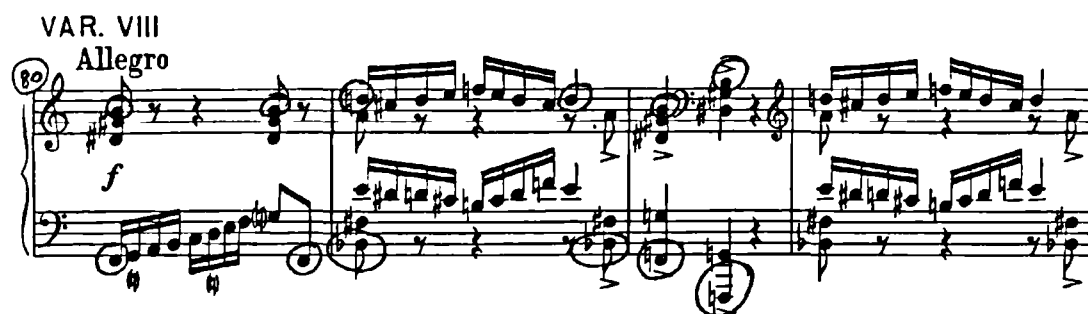
Ex.3.8b.

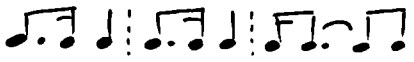
(Var.II: motivic elaborations)

This strict elaboration of the structural notes occurs only in the first four variations. Subsequently, Skalkottas gradually introduces 'foreign' notes within a pentachord, in the form of passing notes, scalar patterns and trills in a manner reminiscent of traditional embellishments of the chordal framework, as for example in Var.VIII, shown in Ex.3.9.

## Ex.3.9.

(Var.VIII: motivic elaborations)



The most characteristic example of this developmental technique, in which we can observe the 'remoter stages of development',<sup>24</sup> is Var.X. In this variation, as already noted, there is a fundamental change in the harmonic structural framework. Its initial 5-30 pentachord interrupts the established harmonic progression. This results in an exchange of the notes of the motive of variation, with note  $d^2$  being the initial note of both the structural outline of the upper line ( $d^2-b^1$ ), and the first note of the variation, as shown in Ex.3.10a. Additionally, there is a superimposition of a ternary melodic-phrase structure on the supporting harmonic framework, which retains its established binary scheme. Three distinct motives [x, x', y] are introduced, using both structural and 'foreign' notes, and the rhythmic patterns  whose transpositions at the perfect fifth ( $T_7$ ) and minor sixth ( $T_8$ ) define the ternary phrase structure. As shown in Ex.3.10a, bars 99-104, equivalent to a 'tonic-form - dominant-form' of a sentence, function as a section A, while bars 105-7 are likewise equivalent to a short section B, with the thematic material transposed at the minor sixth ( $T_8$ ) and a change in the harmonic accompaniment (chords 5-28 and 5-24). Bars 108-11 are a curtailed recapitulation of section A, with the final gesture (bar 110) presented in the 'dominant' ( $T_7$ ), thus avoiding any resolution and allowing further continuation. The continuous development, however, preserves the pervasive minor third motive, thus providing continuity and coherence throughout the entire variation (see Ex.3.10b).

<sup>24</sup> Referring to his *Variations for Orchestra*, Op.31, Schoenberg states that: 'I employ constant variations, hardly ever repeat anything unaltered, [and] jump quickly to the remoter stages of development'; Schoenberg, 'The Orchestral Variations, Op.31: A Radio Talk', in *The Score*, 27 (1960), pp.27-40, p.30.

## Ex.3.10a.

(Var.X: motivic, harmonic and phrase structure)

The musical score for Ex.3.10a consists of two systems. The first system is marked with a circled '99' and contains measures 99-102. It features melodic phrases labeled 'x', 'x'', 'y', 'x(T7)', 'x'', and 'y(T7)'. Interval markings below the staff are 5-30, 5-26, 5-30, 5-26, 5-30, 5-26, 5-30, and 5-30. The second system is marked with a circled '105' and contains measures 105-108. It features melodic phrases labeled '(T8)', 'x'', 'y', and 'x(T7)'. Interval markings below the staff are 5-24, 5-28, 5-24, 5-28, 5-24, and 5-28. A bracket labeled 'x(T7)' spans measures 107-108, and a bracket labeled 'x'(T7)' spans measures 108-109.

## Ex.3.10b.

(Var.X: minor third motives)

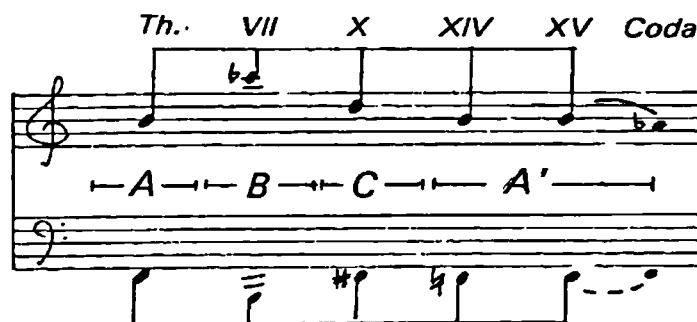
The musical score for Ex.3.10b consists of a single system with measures 109-112. It features melodic phrases labeled 'A', 'B', and 'A''. Each phrase is marked with '3m' (minor third). Interval markings below the staff are 5-30, 5-26, 5-30, 5-24, 5-28, 5-24, and 5-28.

At the large-scale level the melodic framework connecting important structural points, such as the *Thema*, Var.VII, Var.X, and Var.XIV, outlines in the upper line a minor third motive in the form of  $b^1-cb^3(b^2)-d^2-b^1$ ; this is supported in the bass line by the motive F-B-F $\sharp$ -F, as shown in Ex.3.11. Each of these structural notes both initiates, and functions as the predominant tonal centre,<sup>25</sup> in each of the four sections of the piece (ABCA'); this further defines the overall form of the variation set.

<sup>25</sup> These tonal centres are established by registral disposition, with the notes placed at a predominant registral position, and by motivic means during the musical discourse.

## Ex.3.11.

(Fifteen Little Variations for piano: large-scale structural framework)



A similar technique is applied in the *Andante cantabile* of the Octet, where both the small and large-scale structures of the movement are determined by the use of the motive, set-class 3-3 (see Chapter 4.2.).

## 2.4. Conclusion

The *Fifteen Little Variations* is a decisive step in the direction of Skalkottas's mature compositional technique, a technique which does not change substantially either during or after his studies with Schoenberg. He composed the piece using the structural plan of the nineteenth-century character variations within an atonal context. The large-scale formal design, a combination of two different forms, is largely outlined by tempo, rhythm, harmonic and motivic means. In this relatively early work Skalkottas derives and develops all material throughout the variation set from five pentachords, which are initially presented as a harmonic skeleton. Unity between the theme and its variations results from certain intervals which function as the 'motive of variation', particularly the minor third interval, which is an essential component of the internal intervallic structure of the pentachords and the connective motives.

The motivic developmental technique, the extensive pitch-class reordering, the interchange in the part-writing, and the means of establishing unity and coherence, are also employed almost exactly in the *Passacaglia* for piano (1940). Furthermore, eight years later Skalkottas constructed the *Thema con Variazioni* of the First Symphonic Suite using similar compositional principles, but now within a twelve-note context. In

this latter piece Skalkottas extracts all of his material from a group of twelve-note sets, which provides all the constituent elements for the theme and the subsequent variations, as well as motivic and harmonic integration for the entire movement, as was shown in Chapter Two.

Finally, a number of this work's other characteristic features are found in Skalkottas's later twelve-note works, revealing continuity in his compositional practice. These include: the segmentation of a limited amount of pitch-class material into groups, which are defined by their pitch-class content; the manipulation of this material in a manner similar to twelve-note procedures; the significance of tempo and rhythm to delineate form; and the establishment of unity through the employment and predominance of one intervallic motive (the minor third) which saturates the texture, and provides motivic integration.

### 3. The *Andantino* of the First Sonatina for violin and piano

The First and Second Sonatinas for violin and piano were first performed on June 19th 1929 in the Prussian Academy of Fine Arts in Berlin as part of Schoenberg's masterclass concert.<sup>26</sup> The manuscript of the First Sonatina is lost, but, in 1931, its second movement, *Andantino*, was published in the Greek magazine *Mousiki Zoe* [*Musical Life*].

Both sonatinas were composed in the same year as the alleged first version of the First Symphonic Suite for large orchestra, and two years before the Octet. However, their compositional technique and harmonic language are closer to his earlier period than to that used in both of these later works. Here, his language is at an intermediary, developing stage, wherein Skalkottas attempts to establish a chromatically

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<sup>26</sup> In this concert Skalkottas also presented his *Streichquartett*, and played the second violin part. According to the Academy's archival material this was Skalkottas's first public concert in Berlin as Schoenberg's pupil.

'advanced' harmonic vocabulary with the incorporation of limited twelve-note elements, possibly prompted by Schoenberg's teachings on vagrant and roving harmonies. It is also noticeable that there are no other surviving works exhibiting a similar harmonic language, which suggests that these two works may have been composed as an exercise on the subject of extended tonality.

Here, I will concentrate on the *Andantino* of the First Sonatina, and examine in it both the small- and large-scale harmonic organization and form, the principles of which are also employed in the Second Sonatina. This presents another stage in the development of Skalkottas's harmonic language and compositional technique, certain elements of which will again be found in works throughout his compositional career.

### 3.1. Harmonic organization in the small-scale structure

The *Andantino* outlines an extended ternary structure and is divided into five sections (A A' B A' coda). Section A (bars 1-11) establishes the properties and distinct features of the piece with the pitch-class, harmonic and motivic material presented in a three-part texture: violin, piano right hand and piano left hand. These textures move independently, each with an individual harmonic and rhythmic structure. Section A' (bars 12-19) is a varied repetition of section A, with the latter's pitch-class content transposed at the fifth (T<sub>7</sub>). Section B (bars 20-28) is the contrasting middle section, while section A' (bars 29-37) is a modified recapitulation of section A, followed by a coda (bars 38-43), which provides the final cadence to the entire piece.

The opening twelve-note violin melody, Eb-Bb-Gb-Db-A-E-C-G#-D-F-B-G (bars 1-7), arpeggiates a succession of three seventh harmonies, as shown in Ex.3.12. Despite these diatonic chords in the melody there is no progression towards a goal or resolution, and the melodic cadences do not establish a predominant tonal centre.

## Ex.3.12.

(Andantino: violin thematic line)



The piano right-hand employs a sequence of trichords in a rhythmic ostinato pattern of dotted and syncopated semiquavers, which gives a percussive character to the piece and maintains momentum. These trichords appear in a harmonic pattern of alternating diminished triads (set-classes 3-10), which function as appoggiaturas to the subsequent major or minor triads (3-11). In the first phrase of this section (bars 1-4) these 'resolution' diatonic triads progress in minor third steps from E major to Bb major via G major, as shown in Ex.3.13. In the second phrase (bars 5-7) the trichords are less referable to triads, though the succession as a whole moves towards a final F# major triad. In bars 8-9 this F# major is approached via a *v-/I* harmonic progression (C# minor - F# major), which consolidates the F# as the goal of the harmonic movement in the piano right hand in section A.

## Ex.3.13.

(Andantino: harmonic structure of the piano part within section A)

However, this progression towards the F# major triad in the right hand is undermined by the supporting left hand, which accompanies in a pattern of syncopated parallel fifths, progressing in minor third steps (similar to the right hand), from the fifth G<sub>1</sub>-D to A<sub>1</sub>-E (see Ex.3.13). Inevitably, this results in a bitonal effect, as shown in Ex.3.14, which gives a schematic bar-by-bar harmonic analysis of the movement.

Elements of bitonality or polytonality are found frequently throughout Skalkottas's music,<sup>27</sup> and result from the superimposition of sharply differentiated harmonic, motivic and rhythmic material, in a manner reminiscent of Stravinsky's development of multi-layered textures and stratification of musical ideas.<sup>28</sup> In the *Andantino* these 'bitonal' harmonic moments are local events, occurring within the small-scale phrase layout.

Ex.3.14.

(Andantino: harmonic structure)

The musical score for Ex.3.14, titled '(Andantino: harmonic structure)', is presented in three systems. Each system consists of a violin (vi) part and piano (R.H. and L.H.) parts. The first system (measures 1-10) shows a key signature change from F# to E, then to G, and finally to Bb. The second system (measures 11-20) shows a key signature change from Bb to F#, then to C, and finally to G#. The third system (measures 21-30) shows a key signature change from G# to D, then to Ab, and finally to E. The score includes various musical notations such as notes, rests, and dynamic markings, as well as numerical figures (e.g., 3-10, 3-11, 3-7, 3-8, 3-5, 3-11, 3-10, 3-4, 3-11, 3-7, 3-11) indicating specific harmonic intervals or chords. The score is labeled with circled numbers 1, 5, 9, 12, 13, 20, 27, and 28.

<sup>27</sup> Earlier examples demonstrating bitonal elements have already been mentioned in the Sonata for violin solo (1925) and the Sonatina for piano (1927).

<sup>28</sup> Edward Cone, in his article 'Stravinsky: The Progress of a Method', examines Stravinsky's multi-layered textures and harmonic language (in *Perspectives on Schoenberg and Stravinsky*, ed. Benjamin Boretz and Edward T. Cone, Princeton University Press, Princeton, New Jersey, 1968, pp.156-64). Also, for a discussion of similar harmonic matters and 'the new tonal languages' particularly of Debussy and Stravinsky, see Samson, *Music in Transition*, pp.33-55.



## Ex.3.14. (cont.)

The image shows three systems of handwritten musical notation. The first system (measures 24-29) features a treble and bass staff with various chords and trichords. Above the treble staff, two boxes labeled 'b' and '3-11' are shown. Below the bass staff, several trichord labels are present: 3-10, 3-3, 3-10, 3-7, 3-3, 3-3, 3-3, 3-11, 3-11, and 3-7. The second system (measures 30-38) includes a treble staff with a '(pn. L.H.)' marking and a bass staff with trichord labels: 3-7, 3-7, 3-3, 3-2, 3-3, and 3-2. The third system (measures 40-41) shows a treble staff with a trichord label 3-3 and a bass staff with trichord labels 3-2, 3-10, and 3-4. A final chord label 'F#m' is written at the bottom right of the third system.

An underlying large-scale tonal movement in the form of harmonically functional modulation can be seen in bars 10-11ii, which are a transposition at the minor third ( $T_3$ ) of bars 8-9i, thus functioning as the 'modulatory', transitional passage which leads to section A<sup>1</sup>; the latter's pitch-class material is a transposition of section A at the fifth ( $T_7$ ). The only change in the pitch-class content is an added note in the parallel fifths of the left-hand accompaniment, thus creating a sequence of trichords, all set-class 3-5,<sup>29</sup>

<sup>29</sup> The sequence of the accompanimental triads (interchanging between right and left hand in the piano) in bars 12-19 follows a pattern of equivalent 3-5 trichords. In the printed score the first trichord in bar 12, d<sup>1</sup>-g<sup>1</sup>-a<sup>1</sup> (piano right hand), is set-class 3-9. The added note g<sup>1</sup> should be g<sup>#1</sup>, which produces the trichord d<sup>1</sup>-g<sup>#1</sup>-a<sup>1</sup> (3-5), thus following the harmonic pattern. It is probable that the natural g<sup>1</sup> is a printing error.

which contributes to the thickening of the texture (see Ex.3.14). This additional note does not affect the harmonic progression, which is now directed towards a C# major diatonic triad (bar 17). Apart from this harmonic differentiation, section A<sup>1</sup> is characterized by a more dense texture; increased rhythmic activity, although it maintains the chordal and rhythmic ostinato in both right and left hands in the piano; and a harmonic alternation of the 'appoggiatura' and 'resolution' triads, now occurring between the two hands of the piano. The pitch-class material of the codetta to section B (bars 18-20i) is a transposition at the fifth (T<sub>7</sub>) of the two cadential bars 16-17 of section A<sup>1</sup>. This 'modulatory' movement results in a cadential diatonic triad on an Ab(G#) in bars 19iv-20i; (in bar 19iv the note cb<sup>1</sup> in the piano left hand is an appoggiatura which resolves to c<sup>1</sup> in bar 20i).

Through his choice of particular transposition levels and 'modulatory' passages Skalkottas uses tonic- and dominant-like regions as the chief agents of formal articulation. The use of the above transpositions indicates a harmonic movement from a diatonic triad on F# (in bars 7-9) to an Ab(G#) (in bar 20i) via a C# (in bar 17) in the piano right hand (see Ex.3.14). The use of this progression suggests an analogy with the tonal harmonic progression through the circle of fifths. However, the implied forward motion and general tonal environment, although clearly articulated in the piano right hand, are otherwise blurred because they are unsupported by the chordal accompaniment of the left hand, while the violin line moves independently of both.

Section B is based on new harmonic and motivic material, with the violin now providing the harmonic identity of the section.<sup>30</sup> The note f<sup>1</sup> acquires a predominant position in the melodic discourse of the violin line, through intense repetition at the opening two bars of the section. The triads B minor (in the violin) and E major (the cadential chord in the piano accompaniment) predominate throughout this section, and define its harmonic structure. The piano dispenses with its tonally orientated triadic material; it largely consists of short, ascending and descending scalar passages, with major/minor thirds in parallel motion being the characteristic feature of the right hand part.

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<sup>30</sup> A very similar compositional procedure underpins Skalkottas's twelve-note works. Subsidiary formal sections (B, C etc.) are built on new groups of twelve-note sets, thus defining a new harmonic 'region' which also exhibits different motives, rhythms and orchestration to section A.

The recapitulatory section A' displays a highly contrapuntal texture and extensive voice exchanges. In bars 29-34 the violin plays the earlier piano right hand trichords as broken chords, while the piano right hand itself now has the twelve-note violin melody transposed an octave lower or higher, but in a contrary melodic direction to its initial appearance. The left hand accompanimental fifths are now elaborated with an added note which results in trichords, set-classes 3-7 (bars 29-32i), thus further expanding the pattern established in section A. In bars 35-37 the part writing resumes its original order, with the piano right hand cadencing on an F# major triad. This intensifies the recapitulatory function of the opening phrase of section A, and its slightly modified recapitulation rounds off this final section, A'. It ends with an F major/minor ninth chord superimposed over a prolonged pedal on note F, which is the final chord of the piece.

### 3.2. Large-scale harmonic plan

In this movement, although Skalkottas uses triads, bitonal effects, and tonal centres associated with a certain key within each section, the first explicit reference to a 'tonic' chord, an F major/minor chord formed by all three textural components, appears in the final bar. A parallel example of such avoidance of a clear statement of the tonality is Chopin's A minor Prelude Op.28, where the composer, although clearly following tonal harmonic procedures and using traditional cadential devices to establish harmonic regions, postpones any explicit reference to the tonic until the last bar of the piece, where it is approached and established through a perfect cadence [V-V/V-V-I].<sup>31</sup>

Samson, discussing the chromatic expansion of tonality and the weakening of the centralized attraction of the tonic triad in nineteenth-century compositions, points out that 'it is possible to establish a tonality without referring to its tonic triad', and that 'the "foreign opening" usually demonstrates clearly enough its allegiance to a central

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<sup>31</sup> A melodic and harmonic analysis of this Prelude, examining the 'laws' of continuity and discontinuity which determine the general vagueness and final solution of the melodic and harmonic processes, is found in *Emotion and Meaning in Music*, by Leonard B. Meyer (The University of Chicago Press, Chicago and London), 1956, in pp.93-97.



harmonic progression towards an F major/minor. Finally, as shown in Ex.3.15, the violin melody outlines a large-scale movement  $a^3-f^1-a$ , approached by a movement in perfect fifths ( $g^2-d^2-a^3$ ), which further enhances the overall harmonic orientation towards an F major/minor tonic.

Overall, in the *Andantino* Skalkottas clearly abides by the principles of extended tonality, according to which 'the remote transformations and successions of harmonies are understood as remaining within the tonality', and they 'function chiefly as enrichments of the harmony'.<sup>35</sup>

### 3.3. Conclusion

In this work Skalkottas incorporates elements of extended tonality and twelve-note principles, rather than adopting structural functions of classical tonality or dispensing entirely with diatonicism, as in the previous *Fifteen Little Variations*.

The formal framework of an extended ternary structure ( $AA^1 - B - A^1$ ) is largely articulated through the use, in each section, of different groups of pitch-class material, and in sections A and  $A^1$  through their transpositions. Cohesion is provided more by the continuous repetition of these pitch-class groups than by traditional tonal-harmonic relations. There is an abrupt juxtaposition of 'harmonic areas', each coinciding with the beginning of a formal section which creates its own identity and continuity. Each harmonic area suggests a different tonal-triadic environment, whose importance, however, is undermined through the superimposition of disparate harmonic material, resulting in quasi-bitonality. The momentum of the music is largely generated by dotted and syncopated rhythmic patterns rather than harmonic movement towards a goal or resolution.

Yet, the *Andantino* does have many features which can be found in later works. These include, firstly, tonally centred melodic lines which often remain independent of

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<sup>35</sup> *Ibid.*, pp.76-77.

their harmonic support and the simultaneous presentation of frequently conflicting thematic, harmonic and rhythmic material in different textural layers, each preserving its identity; these characteristics, albeit slightly modified, are also used in the dodecaphonic *Andante* and *Presto* of the Octet. Secondly, the use of transposition to create large-scale form. In particular, the transposition *en bloc* of the pitch-class content of a formal section is a characteristic means of harmonic and formal differentiation, and is representative of Skalkottas's technique throughout his various compositional periods. The transpositional relation of a perfect fifth may suggest a parallel with the dominant region of tonal 'second subjects'. This compositional technique is also used in the more advanced and formally complex *Presto* of the Octet, the Third Piano Concerto, and the *Sonata Concertante* for bassoon and piano.

*Keep Ithaka always in your mind.  
Arriving there is what you're destined for.  
But don't hurry the journey at all.*

*(Cavafis, Ithaka)*

# CHAPTER FOUR

## The Octet: A Study of Skalkottas's Formal Structures

A style, when it is no longer the natural mode of expression, gains a new life - a shadowy life-in-death - as a prolongation of the past. We imagine ourselves able to revive the past through its art, to perpetuate it by continuing to work within its conventions. For this illusion of reliving history, the style must be prevented from becoming truly alive once again. The conventions must remain conventional, the forms lose their original significance in order to take on their new responsibility of evoking the past.<sup>1</sup>

Skalkottas composed the Octet in 1931 during the last year of his studies with Schoenberg.<sup>2</sup> It was first performed on June 2 that year at the Prussian Academy of Fine Arts in Berlin, conducted by Erich Schmid, with Skalkottas himself playing the first violin. The piece is scored for woodwind (flute, oboe, Bb clarinet and bassoon) and string quartet, and is in three movements marked *Allegro moderato*, *Andante cantabile* and *Presto*.<sup>3</sup>

The Octet is a seminal work, displaying many of Skalkottas's compositional processes, including various aspects of his twelve-note technique, the use of texture, cadential devices and certain large-scale pitch-class hierarchy processes to delineate the form. Most importantly, Skalkottas appears to integrate two different formal prototypes within a single movement, thus creating an ambiguity which invites multiple interpretations of the movement's formal design. The *Allegro*, like the earlier First and Second Sonatinas for violin and piano (1929), is not truly representative of his twelve-note writing; only a few thematic ideas are based on twelve-note sets. By contrast, the *Andante* is entirely dodecaphonic; each section is based on a different group of twelve-note sets, a technique also found in the First Symphonic Suite for large orchestra

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<sup>1</sup> Charles Rosen, *The Classical Style: Haydn, Beethoven, Mozart* (Faber and Faber, London, Boston), 1976, p.460.

<sup>2</sup> The date of the composition is given in the manuscript, which was one of many that Skalkottas left in Berlin when he returned to Athens in 1933. George Hadjinikos, in the introduction to the printed score (Universal Edition), mentions that it was re-discovered in a second-hand shop in Berlin, in 1955.

<sup>3</sup> In this study I will refer to the three movements as *Allegro*, *Andante*, *Presto*.



(1929/35) and the Third String Quartet (1935). The form of the *Presto* is largely determined by the twelve-note operation of transposition, a technique similarly employed in the earlier *Andantino* of the First Sonatina for violin and piano, and again in the Third Piano Concerto (1939).

I use this piece as a case study for the detailed explication of Skalkottas's twelve-note, textural, cadential and motivic processes, previously introduced in Chapter Two. Therefore, my analysis of each movement proceeds along broadly similar lines. Firstly, in each case I approach the movement as it is aurally perceived, segmenting the material by what I consider to be its most obvious characteristics. Subsequently I examine it at a higher structural level, which often problematizes this initial perception, and, in the case of the *Allegro* and *Presto*, suggests a degree of formal ambiguity not otherwise readily apparent.

## 1. *Allegro moderato*

As mentioned in Chapter Two, Skalkottas frequently uses traditional forms as models which he then subjects to extensive modifications, and the *Allegro* is a clear example of this approach. Its formal design is an amalgamation of rondo form, extended ternary, and modified sonata form, and it is this complex structure which my analysis seeks to make clear. To this end I shall firstly examine the pitch-class structure, thematic/motivic development and phrase organization within the framework of a ternary form. Subsequently, I shall consider the relations between larger parts and sections, and the role of the cadences and certain large-scale pitch-class hierarchy processes in the bass line in the construction of the overall form.

## 1.1. Phrase organization within a ternary structural framework

The movement consists of many discrete sections, and its complex formal design approximates to a modified rondo form,  $ABA^1CA^2B^2A'B'C'D[B^2A^1]$ , with sections  $A^2$  and  $B^2$  functioning as the development section.<sup>4</sup> At first glance the movement appears to be divided into three parts, (I, II, and III) and a coda, demarcated by Skalkottas's double barlines at the ends of sections C,  $B^2$ , and  $C'$ , thus resembling a ternary form. Diagram I represents the formal plan of the movement, from this initial perspective:

Diagram I

Bar Nos.	1-33	34-57	58-87	88-100
Parts ( <i>Allegro</i> ):	I	II	III	coda
Sections:	A B A <sup>1</sup> C	A <sup>2</sup> B <sup>2</sup>	A' B' C'	(B <sup>2</sup> )A <sup>1</sup>
Ternary form:	A	B	A'	coda

As shown in Table II, which presents an overview of the phrase structure, each section consists of two phrases, clearly distinguished by texture and cadential punctuation. This segmentation of the sections into equally numbered phrases contributes to the formal stability, despite the internal asymmetric phrase structure.

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<sup>4</sup> I use the word 'development' here in the sense of Rosen's first meaning of this word, to indicate: 'the "central" section of a sonata' which 'has two separate functions, development and retransition: the development intensifies the polarization and delays resolution; the retransition prepares resolution'; Rosen, *Sonata Forms*, pp.262-63.

**Table II**

Parts	Sections	Bar Nos.	Phrase and cadential structure
I	A	1-4i	Antecedent. Exposition of the main thematic ideas in the form of theme-countertheme with accompaniment. Establishment of the minor third as the predominant motive in the texture.
		4-7iii	Consequent and cadence to section A on note G in the bass.
	B	7iv-12	First phrase. New, contrasting thematic idea. Introduction of new melodic, motivic and rhythmic material.
		13-17	Second phrase and cadence to section B on note C in the bass.
	A <sup>1</sup>	18-23ii	Textural rearrangement of motivic fragments from antecedent and consequent. Cadence establishing the note C as the predominant tonal centre in the bass.
	C	23iii-30i	First phrase. New 'lyric' theme.
		29iv-33	Second phrase. Evasion of strong cadential punctuation. Cadential passage established by texture and melodic contour. Note F is the predominant tonal centre in the bass.
	II		34-37ii
A <sup>2</sup>		37iii-42i	Main thematic idea of section A transposed at the fourth with contour and rhythmic changes.
		41-47i	Continuation overlaps with the first phrase; development of motivic material and cadence.
B <sup>2</sup>		47-54	Thematic idea derived from section B.
	55-57	Cadence to recapitulation on note C.	
III	A'	58-60	Antecedent, rhythmically and texturally modified.
		61-64	Consequent, rhythmically modified.
	B'	65-69	Reappearance of the first phrase with minor variations.
		70-75	Second phrase, and cadence on note C.
	C'	76-83i	First phrase stated in a simple transparent texture.
		82iv-87	Second phrase and cadence on note C.
Coda	D	88-91	Pitch-class material derived from the antecedent.
		92-95	Motivic statements from the cadential phrase of section B <sup>2</sup> .
		96-100	Restatement of section A <sup>1</sup> , rhythmically modified. Final cadence on note C.

### 1.1.1. Part I

Part I (the A-section of the traditional ternary model)<sup>5</sup> comprises four different sections (ABA'C), akin to a rondo structure. These establish a referential group of pitch-class material, motivic figures and harmonic formations which reappear in part III as if returning to the 'home key'.

Section A (bars 1-7i) is constructed as a period, largely defined by texture and timbre, in which the strings play the antecedent (bars 1-4i) while the repetition of the theme in the consequent is given to the winds (bars 4-7i). The antecedent consists of a contrapuntal theme-countertheme pair with accompaniment. The theme, in the first violin, is based on the twelve-note set 1a, whose internal structure contains the Ab, G, and A major triads, as shown in Ex.4.1.

Ex.4.1.

(Octet: *Allegro* – antecedent of section A)

**Allegro moderato**

The musical score shows the following parts:

- Flute
- Oboe
- Clarinet in B $\flat$
- Bassoon
- Violin I (labeled (1a))
- Violin II
- Alto (labeled (1b))
- Cello

Below the score, two diagrams illustrate the pitch-class material:

- set 1a**: A twelve-note scale in G major, divided into three major triads: Ab Major, G Major, and A Major.
- set 1b**: A twelve-note scale in A major, shown as a single melodic line.

<sup>5</sup> Schoenberg suggests that in the traditional ternary model: 'The A-section of the A-B-A' form may be a sentence or a period [...] The beginning, at least, should clearly express the tonality, because of the contrast to follow'; *Fundamentals*, p.119.

However, these triads do not have any large-scale harmonic significance but simply distinguish this predominant thematic idea. The second violin plays the countermelody, based on the twelve-note set 1b (with note-insertions within the exposition of the set), while the viola and cello accompany contrapuntally in similar rhythmic patterns with independent melodies.

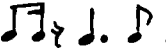
Four string textural blocks, separated by rests and registral changes, are grouped into two sub-phrases (bars 1-2iii, and 2iv-4i) within the antecedent, as shown in Ex.4.2.

Ex.4.2.

(Phrase structure of section A)

The first sub-phrase (bar 1i-iii) is distinguished by the repeated minor third motive  $eb^2-c^2$ , while the main feature of the second sub-phrase is the minor third motive  $d^2-b^2$ , which has the same rhythm as the initial  $eb^2-c^2$ , and functions as its response. An ensemble rest separates the first subphrase of the antecedent from its continuation,

which represents 'the more remote motive-forms'<sup>6</sup> (bars 2iv-4i). Irony and surprise characterize the cadence of the antecedent, which is articulated through homophony and an abrupt registral change. It ends on the chord G-d#-g#-c#<sup>1</sup>, supported by the note G in the bass, the lowest note of section A, which is approached by the cadential motive G#-f#-G; this is an important structural note within the large-scale form, as will be discussed below. Again the descending minor-third motive e<sup>1</sup>-c#<sup>1</sup> prevails in the first violin. The consequent overlaps with the antecedent at bar 4i. The thematic group (theme - countertheme), here played by the oboe and flute (bars 4-6ii) with the same rhythm and registral disposition as that of the antecedent, is accompanied by the strings with a new motivic idea played in parallel major sixths by the first violin and viola. The generally consonant ambience of the section is further enhanced by the rhythmically dense cadential motive in bar 6, played by the oboe and flute and again in parallel major sixths. Section A ends with a cadence which, although rhythmically varied and extended to three beats, has the same pitch-class content, texture and timbre as that of the antecedent (bar 3iii-4i), with an added note b in the second violin.<sup>7</sup> Again the minor third motive e<sup>1</sup>-c#<sup>1</sup> is emphasised by the intense semiquaver pattern in the first violin.

Section B (bars 7-17), introduced by an abrupt change of mood and texture, presents a new twelve-note thematic idea in the bassoon, which uses large intervals and the distinct rhythmic motive , characteristic of this section. As shown in Ex.4.3, at bar 10 the exposition of the bassoon twelve-note set is interrupted at order number 9 (F#) by the insertion of an ornamental motive, based on pitch-class order numbers 8,7,9,4,2,1, before proceeding to the cadential trichord (10,11,12) which intensifies the minor tenth C#-e. This ornamental motive, locally outlining an A major harmonic environment, is played as a sequence by the flute and oboe in bar 11, and clarinet and flute in bar 12. The other lines convey different melodies usually consisting of six notes.

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<sup>6</sup> Schoenberg, *Ibid.*, p.25.

<sup>7</sup> There are printing errors in the published score. The note c<sup>1</sup> in the second violin (bar 6iv) is b in the manuscript. Also, in the manuscript the cello in bars 3-8 is written in the bass clef, and not in the tenor clef.

## Ex.4.3.

(Thematic idea of section B)

Ex.4.3 is a musical score for a Bassoon and a string section. The Bassoon part is in the lower staff, and the string section is in the upper staves. The score is in 2/4 time and features a key signature of one sharp (F#). The Bassoon part starts with a circled '10' above the first measure. The string section has various markings including 'arco' and 'pizz.'

The section cadences in bar 17 with predominantly semitonal motivic content in all lines (apart from the bassoon which outlines a descending major third,  $c\sharp^1$ -a), while in bars 14-16 the bass outlines a movement from the note G, supporting a G major triadic context, to C, supporting a C minor triad, thus implying a V-I relationship (see Ex.4.4).

## Ex.4.4.

(Cadence to section B)

Ex.4.4 is a musical score for a Bassoon and a string section. The Bassoon part is in the lower staff, and the string section is in the upper staves. The score is in 2/4 time and features a key signature of one sharp (F#). The Bassoon part starts with a circled '13' above the first measure. The string section has various markings including 'arco' and 'pizz.'

A rest in the winds and lower strings separates section B from the following section A<sup>1</sup> (bars 18-23ii), which is characterized by a dense, antiphonal texture between the wind and string blocks. This section involves a complicated rearrangement of the motivic and textural structure of section A with the pitch-class and motivic material of the antecedent and the consequent overlapping. As shown in Ex.4.5, in bars 18-20 the winds play the same pitch-class material as in bars 4-6, but at a higher register and in continuous triplets, while the strings repeat the pitch-class content of the antecedent (bars 1-4i) with, however, some motivic exchange of the thematic lines between first and second violins, and viola and cello respectively.

Ex.4.5.

(Section A<sup>1</sup>)

The musical score for Section A<sup>1</sup> (bars 18-23ii) is presented in two systems. The top system shows the full orchestral texture, including woodwinds and strings. The bottom system shows the first and second violin parts (v/1 and v/2). Annotations include '(b. 4-6)' above the woodwinds, '(b. 1-4)' below the strings, and a circled '20' above the woodwinds. Arrows indicate motivic exchanges between the first and second violins and between the viola and cello.

For example, the opening thematic motive in the first violin,  $eb^3-c^3-b^2-bb^2$ , consists of pitch-classes with order-number 1, 2 of set 1a, and order-numbers 3, 4 of the countertheme in section A. This results in a motive which expands the initial minor third motive (Eb-C) to a perfect fourth. The second violin, after playing the motive  $g^2-ab^2-a^2$  of the countertheme, plays the  $eb^1-c^1$  of set 1a an octave lower. The viola and cello exchange pitch classes in a similar fashion. Thus, a new motivic surface is produced at the opening of section A<sup>1</sup> by combining pitch material extracted from



section A. The large chords, appearing for the first time in the piece, support and intensify the cadence. In bars 21-22 the string chord  $C-A-d-g-e^1-f\#^1-b^1-d\#^2-e\#^2-g\#^2$ , constructed from the vertical alignment of ten pitch-classes of set 1a, supports the transfer of the cadential passage to the winds at a higher register; the remaining two notes,  $db^3-bb^2$ , played by the flute, again reinforce the importance of this interval. Finally, Skalkottas constantly juxtaposes two-quaver against quaver-triplet rhythms, resulting in increased rhythmic intensity, which, together with the large string chords, establishes the cadential function of this section, while the triplet rhythmic motives provide a link between sections B and C.

Although part I, as indicated by Skalkottas's apparent formal divisions, is not yet finished there is a clear musical break at the end of section A<sup>1</sup>, while abrupt changes in texture, timbre and phrasing introduce section C (bars 23iii-33). The slower and more 'lyrical' main theme in the first violin (bars 23iii-28) is based on two successive hexachords, shown in Ex.4.6, whose aggregate does not give all the twelve notes of the chromatic scale.<sup>8</sup> A new thematic idea,  $f^2-gb^2-ab^2-bb^2-e^2-c^3-eb^2$ , heard in the flute in bars 26ii-28i, again emphasizes the minor third  $eb^2-c^3-eb^2$ .

The cadence to the first phrase is established through *f* dynamics, homophonic texture in the winds, and the use of high registers and fast rhythms, all of which contribute to a climax, notwithstanding the continuation of the section. In bars 29-30i the note  $f^1$ , an important note in the pitch-class hierarchy of the section, is emphasized by being the last note of the phrase, played *f* in unison by the bassoon and cello and approached via the motive  $a-f\#^1-a-f^1$ ; it supports both the cadential gesture of the first

<sup>8</sup> This melody derives from the pitch-class material of section A. Its first hexachord  $f^1-e^2-d^2-c\#^2-d\#^2-c^2$  (bars 23iii-25iii) is an unordered transposition at the fourth ( $T_5$ ) of the six-note second-violin motive in the cadential bars 7-8i, while the second hexachord  $bb^1-a^1-b^1-c^2-e^2-eb^2$  (bars 25iv-28i) is an unordered inversion transposed at the major third ( $I_4$ ) of the accompanimental melody in the viola in bars 1-2 (see Ex.4.7). However, Skalkottas does not further exploit this derivational relationship between the pitch-class material of sections A and C.

Ex.4.7.

phrase and the opening of the section's second phrase. The latter is introduced with a motive loosely based on the first four pitch-classes (F, E, D, C#) of the section's main thematic idea, and is distributed among the three upper strings, as shown in Ex.4.6.

Ex.4.6.

(Motivic and cadential structure of section C)

**Section C**

The musical score for Section C is presented in four systems, each with three staves (treble, alto, and bass clefs). The score is annotated with various musical terms and measures.

- System 1:** Labeled "Section C" at the top left. It begins with a circled measure 25. A "countermelody" is indicated in the upper right. The "Thematic idea" is marked in the first staff. Measures 25, 26, 27, and 28 are shown.
- System 2:** Labeled "new motives" in the middle. It shows measures 29, 30, 31, and 32. A circled measure 30 is highlighted.
- System 3:** Labeled "cadential motive" in the middle. It shows measures 33, 34, 35, and 36. A circled measure 35 is highlighted.
- System 4:** Labeled "cadential motive" in the middle. It shows measures 37, 38, 39, and 40. A circled measure 37 is highlighted.

Other annotations include "arco" (arco) and "pizz." (pizzicato) in various measures, and "cresc." (crescendo) in measure 33. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

In contrast to the previous cadence, the last cadence to section C (bars 32-33) is established largely by melodic direction and contour. It presents a new cadential motive ( $g\sharp^2-f\sharp^2-c\sharp^2-d^2-a^1-eb^1-e^1$ ) in descending motion, doubled by the flute and first violin, and repeated sequentially in bar 33 by the clarinet. This cadential passage is based on the sustained, pedal-like notes F, played by the cello, and  $c^2$ , played in unison by the viola and oboe. The F of the bass subsequently leaps an octave to f, played *sfp*, via the linear motive E-D-Eb. At bar 33 Skalkottas introduces the first double barline of the piece, although there is no break in the music; the clarinet, bassoon and cello extend their sustained notes into the following section (bars 34-36) which functions as the bridge to part II of the movement.

### 1.1.2. Part II

Part II (bars 34-57) (the B-section of the ternary model)<sup>9</sup> of the *Allegro* is shorter than the outer parts and is divided into two sections ( $A^2$ ,  $B^2$ ), each loosely based on the pitch-class material of the principal themes of sections A and B in part I. The main thematic idea of section  $A^2$  (bars 37iii-42i), played by the oboe, is based on a twelve-note set which is an exact transposition at the fourth ( $T_5$ ) of the equivalent set furnishing the theme, played by the first violin in the antecedent of section A, albeit rhythmically transformed, as shown in Ex.4.8. The section's two-bar cadence is approached by a new motive in the flute which cadences at the highest note of the piece, the  $db^4$ , through an ascending movement of perfect fourths,  $c^3-g^2-c^3$ ,  $bb^2-eb^3$ ,  $ab^3-db^4$ , while the minor third motives  $f^1-d^1$  and  $a-f\sharp$  are played by the strings in parallel minor sixths,  $(a-f^1) - (f\sharp-d^1) - (a-f^1)$  (bars 44iii-45). The predominant note in the pitch-class hierarchy of the bass in this section is the note  $Bb_1$ , which is the lowest note of the entire movement.

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<sup>9</sup> According to the Schoenbergian formal model of a ternary structure, the contrasting middle B-section: 'Contraposes another region. This provides both contrast and coherence. Coherence is furnished by the metre, and by using forms of the basic motive which are not too remote from those of the A-section. Further contrast can be achieved through the use of new variations of the basic motive, or change in the order of previous motive-forms'; *Fundamentals*, p.120.

## Ex.4.8.

(Section A<sup>2</sup>)

The musical score for Ex.4.8, Section A<sup>2</sup>, is presented in four systems. The first system features a 'Theme' label and a circled measure number '15'. The second system includes measure numbers 8, 9, 10, 11, and 12. The third system includes measure numbers 13, 14, 15, 16, 17, 18, 19, and 20. The fourth system includes measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'pizz.'.

Main theme

The musical score for the Main theme and Theme at (T5) is presented in two systems. The first system shows the 'Main theme' starting at measure 1. The second system shows the 'Theme at (T5)' starting at measure 37. Both systems include measure numbers 1, 4, 37, and 40.

The dance-like thematic idea of section B<sup>2</sup> (bars 47-57), in the first violin, derives from the thematic idea of section B, played by the bassoon, through a reordering of the pitch-class content within each trichord of the first nine notes of the bassoon melody, as shown in Ex.4.9.

Ex.4.9.

(Thematic idea of section B<sup>2</sup>)

The diagram illustrates the derivation of the first violin's thematic idea (section B<sup>2</sup>) from the bassoon's thematic idea (section B). The top staff, labeled 'bassoon', shows a melody starting at measure 8. The bottom staff, labeled 'v1', shows a melody starting at measure 47. Vertical lines connect the two staves, indicating the reordering of pitch-class content within trichords. The bassoon melody is in bass clef and the violin melody is in treble clef. Both are in a key with one flat (B-flat major or D minor).

The introduction of new melodies, which might at first seem arbitrary, can be traced back to a few basic and characteristic motives of part I, particularly the minor third interval. At the end of the climactic, homophonically constructed closing gesture to section B<sup>2</sup> (bars 55-57), which is preceded by a long pedal on note G (bars 53-54), Skalkottas introduces a second double barline (see Ex.4.10). The last note in the flute, eb<sup>3</sup>, approached via a bb<sup>3</sup>, is also the first note of the recapitulation, providing a link between the two sections, while the bass (bassoon melody) reaches the C# of section A' via the descending semitonal motive Eb-E.

Finally, in addition to the derivational and transpositional relationships of the main themes with sections A and B mentioned above, coherence is provided by the omnipresent minor-third motive which permeates the texture. Contrast is achieved through the development of previous motives, the introduction and subsequent elaboration of new pitch-class material (reminiscent of the development of the *Durchführung* section of a sonata), varied rhythmic patterns, and extensive textural changes.

## Ex.4.10.

(Cadence to section B<sup>2</sup>)

The musical score for Ex.4.10 is presented in two systems. The first system, starting at measure 50, consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The second system, starting at measure 55, also consists of four staves with similar notation. The score concludes with a double bar line and a repeat sign.

## 1.1.3. Part III

As in the traditional ternary model, where 'the A<sup>1</sup> section, the recapitulation, is seldom an unchanged repetition',<sup>10</sup> so part III (bars 58-87) is a modified recapitulation of part I, without the reappearance of A<sup>1</sup> between sections B and C. It is introduced with abrupt changes in texture, timbre, dynamics and mood. Although the pitch-class content of

<sup>10</sup> Schoenberg, *Ibid.*, p.119.

the thematic blocks is retained, the motivic, rhythmic and textural components of the section are extensively modified, producing a very different musical surface.

For example, in section A' (bars 58-64) subtle modifications to the contour of the melodic lines are allied with substantial rhythmic changes. As shown in Ex.4.11, in the antecedent (bars 58-60) the thematic block is transferred to the winds.

Ex.4.11.

(Motivic elaborations in section A')

The musical score for Ex.4.11 is divided into three systems. The first system (bars 58-60) features a woodwind section with a melodic line in the upper staff and a bass line. The second system (bars 61-62) shows a string section with a melodic line in the upper staff and a bass line. The third system (bars 63-64) features a woodwind section with a melodic line in the upper staff and a bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

**Theme** (61)  $V_{10}$   $V_{12}$   $V_{11}$  (64)

**Countertheme** (61)  $V_{11}$   $V_{12}$   $V_{10}$   $V_{12}$

The main theme, played by the flute, is rhythmically modified and heard an octave higher than its earlier appearance in section A (bars 1-4i). The initial descending minor third gesture is supplanted by an ascending major sixth ( $e^b^3-c^4$ ), while the stepwise

quaver movement in the countertheme is replaced by large intervals and syncopation, more associated with section B of part I. Motives are partitioned between different instruments, establishing the thematic idea with distinct instrumental colours. For example, there are continual changes in instrumentation and registral disposition of both theme and countertheme between the viola and the two violins; this timbral interchange follows the motivic subdivisions of the melodies. As seen in Ex.4.11, the theme, starting on a low eb in the viola, is taken over by the second violin in the middle register, and reaches its highest note a<sup>3</sup> in the first violin, before finishing on a middle c#<sup>1</sup>; the countertheme moves likewise.

Similar modifications occur in section B' (bars 65-75). Although the pitch-class material and register of the cadence (bars 74-75) remain that of section B, the cadence is enhanced through homophony and intense repetition of the motivic figures. The cadential note C is established in the bass through the descending semitonal motive D-Db-C (see Ex.4.12). Section C' (bars 76-87) is the least developed in the recapitulation. The main thematic idea is transferred to the flute with extended legato phrasing and the marking '*dolce*', which heightens its lyrical character. These few superficial modifications supply the necessary variation between parts I and III.

Ex.4.12.

(Cadence to section B')

The musical score for Ex.4.12 is presented in two systems. The first system contains four staves: a treble staff, two violin staves, and a bass staff. A circled number '75' is positioned above the first staff. The second system also contains four staves: two violin staves, a viola staff, and a bass staff. The notation is dense, featuring many beamed notes and rests, indicating a rapid, repetitive rhythmic texture. The key signature has one flat (B-flat), and the time signature is 4/4. The score illustrates the cadence to section B' through intense repetition of motivic figures and homophony.



Unity and coherence are established by employing the same pitch-class material, main thematic ideas and phrase structure, with sections A' and B' having the same number of bars as their equivalent sections in part I (seven and eleven respectively), while section C' (thirteen bars) is extended by one bar to intensify its cadence. As shown in Ex.4.13, a coda (section D, bars 88-100) provides the cadence to the entire movement.

Ex.4.13.

(Coda)

The musical score for Ex.4.13 is divided into three main sections, each with its own set of staves and performance instructions.

- Section A+ (bars 18-21):** This section is marked *Rascher wie vorher* (Faster than before). It features a melody in the first violin part, with a circled phrase. The string parts provide harmonic support.
- Section B+ (bars 55-57):** This section is marked *leicht plus* (slightly more). It features a melody in the first violin part, with a circled phrase. The string parts provide harmonic support.
- Coda (bars 88-100):** This section is marked *Moderato* and *ritardando*. It features a melody in the first violin part, with a circled phrase. The string parts provide harmonic support. The section ends with a *Fine* marking.

Handwritten annotations in the left margin identify the sections: "Section B+ (bars 55-57)" and "Section A+ (bars 18-21)".

It consists of elements from section A (bars 88-91), the main cadential passage from B<sup>2</sup> (bars 92-95), and the restatement of section A<sup>1</sup> (bars 96-100), which encapsulates the motivic-thematic and harmonic substance of the movement. Skalkottas reinforces this final cadence with a tempo change, *langsamer werden*, and an articulatory stress on the final chord (bars 98iv), based on set 1a.

## 1.2. Cadential structure and the large-scale formal design: The movement as a modified sonata form

Sonata form has long been one of the most significant musical structures in western music, generating a substantial literature which deals not only with its development throughout the 18th and 19th centuries but also its adaptation by 20th century composers.<sup>11</sup> As a necessary prelude to examining the significance of this formal prototype for the *Allegro* I shall briefly outline certain theoretical considerations, particularly as they relate to Skalkottas's own position at the beginning of this century.

There are essentially two theoretical approaches to sonata form which twentieth-century composers may adopt: the binary, eighteenth-century structure, and the 'essentially ternary'<sup>12</sup> nineteenth-century one. The two-part eighteenth-century sonata type is shaped by the polarizing of contrasting thematic material, texture, and, most importantly, harmonic areas, with the latter becoming the essential form-generating element. The exposition polarizes two contrasting tonal areas: these are usually the tonic and the dominant, associated with the first and second themes respectively. The recapitulation resolves this polarity in favour of the tonic by presenting the second theme in the tonic region. Subsequently, during the nineteenth

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<sup>11</sup> A few important sources are: James Webster, 'Sonata Form', in *The New Grove Dictionary*, 17 (1980), pp.497-508, particularly the section on 'The 20th-Century', p.505; Charles Rosen, 'Sonata form after Beethoven' in *Sonata Forms*, pp.365-408; Joseph Straus, 'Sonata form in Stravinsky' in *Stravinsky Retrospectives*, ed. Ethan Haimo and Paul Johnson (University of Nebraska Press, Lincoln and London), 1987, pp.141-161; also, Straus, *Remaking the Past*, pp.96-132; Kathryn Bailey, *The Twelve-Note Music of Anton Webern*, pp.153-194.

<sup>12</sup> Schoenberg, *Fundamentals*, p.200.

century, sonata form developed as musical language evolved, and the essence of the form became its themes; i.e. the form was determined by thematic contrast and thematic repetition.<sup>13</sup> Now, the first section (exposition) has two contrasting themes: the first generally dramatic and always stated in the tonic key, the second more lyrical and stated in the dominant or relative major key. The middle section (development or elaboration<sup>14</sup>) is 'devoted almost exclusively to the working out of the rich variety of thematic material "exposed" in the first division';<sup>15</sup> the third section (recapitulation) restates the two themes of the exposition and resolves the harmonic tension. Thematic contrast, originally a reinforcement for the underlying harmonic polarity between the two contrasting themes, becomes in the nineteenth-century the principal determinant of sonata form.

Straus argues that 'in the classical era, form is a manifestation of underlying harmonic structure; for modern pieces in sonata form, however, the order is reversed and the form comes first'.<sup>16</sup> He advocates that in the twentieth century, 'it is no longer possible to write a sonata form that arises organically from the musical issues',<sup>17</sup> although it is possible to write a work in sonata form that nonetheless ignores the central issues raised by the form, and many twentieth-century composers have done this.<sup>18</sup> Schoenberg himself reinterprets sonata form in the first movement of his Third

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<sup>13</sup> Dahlhaus, examining the historic development of the sonata form, argues that:

The argument that sonata form is primarily based on tonality [...] equates the origin of the type with its essence and neglects the historic development the form experienced in the nineteenth century. In the chamber music of Brahms, the structural organization of the sonata form derives less from the arrangement of keys, difficult to perceive, than from the contrast of themes, which generates the thematic-motivic elaboration.

in *Analysis and Value Judgement*, trans. Siegmund Levarie (Pendragon Press, New York), 1983, p.84.

<sup>14</sup> Schoenberg argues that the term development for the middle section of a sonata form 'is a misnomer' because 'it suggests germination and growth which rarely occur'; instead he suggests the term 'elaboration' as more appropriate (*Fundamentals*, p.200).

<sup>15</sup> *Ibid.*

<sup>16</sup> Straus, 'Sonata form in Stravinsky', p.142.

<sup>17</sup> Straus, *Remaking the Past*, p.132.

<sup>18</sup> Straus justifies his argument with the example of the first scene of Act 2 of *Wozzeck*, which is described by Berg as a 'strict' sonata form. Although the music has a pattern of recurrences that suggest traditional sonata form, it does not imply the deeper issues of musical structure and coherence. 'The formal outline rests on the surface, no more than a generalized way of arranging themes and sections'; see *Ibid.*, p.132.

String Quartet, Op.30, by using the form within a twelve-note syntax, thus creating a twelve-note sonata form.<sup>19</sup> Straus concludes that:

Composers can adopt many different strategies [...] They can immobilize the form with large-scale symmetries. They can subvert the form's traditional impetus toward reconciliation. They can set in motion musical forces that strain against the boundaries of the form. Although twentieth-century sonatas share no single common practice, therefore, they do share a revisionary impulse, a tendency to reshape the form in accordance with post-tonal concerns.<sup>20</sup>

The student Skalkottas, particularly given the nature of Schoenberg's pedagogy, must have known the principles of eighteenth-century sonata form, the characteristic elements of which are found constantly in his formal designs. Formal sections are characterized by thematic contrast, and distinguished by harmonic content (different pitch-class or twelve-note material), rhythm, instrumentation, articulation and often tempo. However, his use of such form does not result in a mere succession of themes lacking real connection and harmonic structure. Skalkottas creates a sonata form which, although modified and obscured by a constantly varied surface, ensures that the thematic organization, which occasionally suggests elements of functional tonality, implies the underlying harmonic organization. The *Allegro* is a characteristic example of Skalkottas's adaptation of sonata form to accommodate an atonal and rather diffuse harmonic vocabulary within an overall tonally reminiscent framework.

Above, I examined the movement's phrase structure from the perspective of an extended ternary form, and showed how unity, notably through the recurring minor third motive, and differentiation, through the contrasting character and pitch-class content of the themes, motivic variation, and textural and timbral changes, are created within this structure. However, examining the piece at a higher structural level, and considering the cadential structure at the end of each section, and the large-scale linear

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<sup>19</sup> Straus, in *Remaking the Past*, analyses extensively Schoenberg's reinterpretation of sonata form in the first movement of the Third String Quartet (pp.121-132), and shows that beneath a conventional thematic surface consisting of two contrasting themes, a section of relatively intense development, a modified recapitulation of the two themes and a coda, Schoenberg brings about a profound structural shift, through the revisionary strategy of symmetricization; the form becomes retrograde-symmetrical while the musical structure is charged with inversional symmetries; see Straus, *Ibid.*, p.130-131.

<sup>20</sup> *Ibid.*, p.132.

movement of the bass (as given in Diagram II below), we might conceive this movement as a modified sonata form which includes rondo elements.<sup>21</sup>

The bass line in particular is an important factor in delineating this form. Skalkottas establishes in the bass line individual notes at a specific pitch-level (i.e. register specific notes), which function as tonal centres, highlighting important cadential points and providing a framework to the rather free and continuously developmental content of the *Allegro*. The pitch-class priority of these notes is asserted largely by 'other means besides functional ones'.<sup>22</sup> Straus, in examining atonal voice-leading, explains that:

Musical tones separated in time may be associated by any contextual means, including register, timbre, metrical placement, dynamics, and articulation. Tones associated in this way may form coherent linear structures.<sup>23</sup>

It is important, however, to clarify that these notes form or are parts of a line and not a voice. Straus further suggests that:

A line is a series of notes, heard one at a time, that share some distinctive musical quality (for example, they are all in the highest register, they are all played by the contrabassoon, they are all played pizzicato, or they are all played pianissimo) [...] A voice, in contrast, is a manifestation of an underlying pitch-class counterpoint.<sup>24</sup>

In this movement, Skalkottas's treatment of register, timbre and articulation is both striking and important in asserting the notes G, C, F and Bb<sub>1</sub> as the predominant notes in the bass line. These notes are established by both contextual means, such as those outlined by Straus above, and tonally derived processes. They are all played by

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<sup>21</sup> A similar approach, involving multiple interpretations of a formal design which incorporates rondo elements into a sonata form has been argued by Pascall, who examines the sonata form and its modifications from what has come to be regarded as the formal archetype in works by Brahms. He points out that: 'if the coda includes a statement of the first subject, then the form will in any case have a rondo bias' (p.60), although 'the strength of the rondo influence varies accordingly' (p.61); see Robert Pascall, 'Some Special Uses of Sonata Form by Brahms' in *Soundings*, 4 (1974), pp.58-63.

<sup>22</sup> Berger, 'Problems of Pitch Organization in Stravinsky', p.123. See also relevant discussion in Chapter Two, section 2.4.

<sup>23</sup> Joseph Straus, 'Voice Leading in Atonal Music' in *Music Theory in Concept and Practice*, ed. James M. Baker, David W. Beach and Jonathan W. Bernard (University of Rochester Press, Rochester, New York), 1997, pp.237-74, p.241.

<sup>24</sup> *Ibid.*, pp.241-42.

the cello in the lowest register and, when they are structurally significant within a section, they are placed on the strong beat of the bar, intensified by *f* dynamics and articulative stresses. Furthermore, although the bass is another independent line, relying on contextual means for its establishment, and is not a succession of steps supporting functional harmonies associated with a key as in the tonal system, Skalkottas does construct it in a manner comparable to tonal bass lines. Since there is a tendency to interpret relationships between notes in an atonal and even twelve-note context as being more or less functional, he exploits the tonal allusions resulting from the combinations of these predominant notes (albeit unsupported by functional harmonic progressions); this suggests logic and continuity and contributes to the delineation of form.<sup>25</sup>

Having established the structural importance of these notes, I will now examine the formal sections of the movement within the large-scale framework of a modified sonata form. We can perceive C as an integral section of part II if we disregard Skalkottas's double barline at its end and consider instead the more immediate break in the music at the end of section A<sup>1</sup>, the character and textural layout of the different themes, and the continuous musical flow between sections C and A<sup>2</sup>. Under this reading sections A and B are seen as the first thematic group, with the predominant opening thematic idea based on the twelve-note set 1a. Section C, with its lyrical, rhythmically slow thematic idea, can now be seen as the second theme 'in the subdominant', which is integrated with the development section (part II). In the recapitulation (part III) it appears clearly as the 'second theme' cadencing in the 'tonic', due to the predominance of the note C in the bass.

As shown in Ex.4.14, the cadential structure and the large-scale movement in the bass reinforce this reading of the movement as a modified sonata form. The bass line in sections A, B and A<sup>1</sup> implies a linear movement from G (at the cadence of section A) to C (at the final cadence of section A<sup>1</sup>), reminiscent of a V-/ tonal movement, via the stepwise motion shown in Ex.4.14.

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<sup>25</sup> In the following two movements, *Andante* and *Presto*, Skalkottas also establishes in the pitch-class hierarchy of both upper and bass lines individual pitch-classes which function as tonal centres, with contextual and tonally reminiscent means, similar to the ones discussed here.

## Ex.4.14.

(Large-scale pitch-class hierarchy, tonal centres and cadential structure)

1. 2. 4 5 7 10 11 13-14 15 16 17 18 20 21 22 23 24

25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47

(48.) 48 49 50 51-54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71

72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

However, Skalkottas deviates from the formal prototype by stating two contrasting themes in the first thematic group. The first theme (section A), which should be in the tonic, thus defining the 'key', cadences on the dominant, while the resolution comes at the end of the secondary theme (section B) and is fully established by the modified return of section A. This large-scale tension within the first thematic group gives an upbeat harmonic and rhythmic quality to the opening of the movement, which is resolved at the cadence of section A'. The note D which

follows the cadential note C at the end of section A<sup>1</sup> (bar 23ii) leads to F, the predominant tonal centre of the second thematic area.<sup>26</sup> Section C establishes the note F as the predominant tonal centre in the bass, through the use of a pedal point; this supports an F major harmonic context, thus implying a move to the 'subdominant'. This section does not create a harmonic polarity with the first thematic group but is integrated with the development section (part II). The contrast lies in the character of the themes and is more motivic than harmonic.

Section A<sup>2</sup> has a transpositional relationship at the fourth (T<sub>5</sub>) with the opening section A, due to the, albeit rather tenuous, relationship of the main themes, and is comparable to an episode in the subdominant, often used in classical sonata-rondos and sonata forms. The note Bb<sub>1</sub> appears to be the most prominent note in the bass, established through *f* dynamics and articulation, while other secondary pitch-class centres, C# and F#, are also introduced and reiterated throughout the section. Within section A<sup>2</sup>, the linear movement of the bass (Bb<sub>1</sub>-C-F), which suggests a /V-V-/ relationship in the harmonic area of F (the subdominant of C), reinforces this interpretation.

Section B<sup>2</sup> functions as the retransition leading to the recapitulation of the first part of the movement. Skalkottas handles its material so as to 'neutralize modulatory momentum and liquidate motivic obligations created within the section'.<sup>27</sup> In contrast to the other sections, section B<sup>2</sup>, with its thin texture and predominantly semitonal motivic structure, exhibits a remarkable 'reduction of motive-forms to minimum content', and includes a 'relatively long section stressing the dominant',<sup>28</sup> through the use of the pedal on note G. For Schoenberg:

Though the *pedal point* is often used in masterpieces for expressive or pictorial purpose, its real meaning should be a constructive one. In this sense one finds it at the end of a transition or an elaboration, emphasizing the end of a previous modulation and preparing for the reintroduction of the tonic. In

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<sup>26</sup> In a traditional tonal context (for example, in the key of C major) this note D would be understood as the dominant of the dominant (V/V), directing motion towards the dominant (V) for the second theme area. However, in the overall atonal harmonic context of the *Allegro*, the D leads not to G but to F, the tonal centre of the second theme area.

<sup>27</sup> Schoenberg, *Fundamentals*, p.209.

<sup>28</sup> *Ibid.*



such cases the effect of the pedal point should be one of retardation: it holds back the forward progress of harmony.<sup>29</sup>

In section B<sup>2</sup> the 'effect of retardation' of the pedal point on G refers to the expected resolution on note C, which follows in sections B' and C'.

In part III Skalkottas, although continuing the motivic development, follows the essential principle of traditional sonata form and 'resolves tensions'.<sup>30</sup> The cadential structure of all sections is similar to that of part I, albeit now more clearly defined, with section A' cadencing on note G (V) and both sections B' and C' cadencing on note C (I). Contrary to section C in part I the note C has a prominent position in the bass of section C', where it is established through repeated chords on C in bars 83-84. The final 'cadence on note C' (bars 97-98) is reached through a linear movement from B<sub>1</sub>-C in the bass (bassoon and cello) through the motive B<sub>1</sub>-D-F-G<sup>#</sup>-G-C (see Ex.4.14). The last two bars in the coda present a 'G-chord' in second inversion with added major seventh (D-G-f<sup>#</sup>-b) played by the cello, viola, bassoon, and clarinet, while the flute plays, for the last time, the descending minor-third motive db<sup>2</sup>-bb<sup>1</sup>. This 'G-chord', which has the relation I-V with the previous 'C-chord', might be considered an upbeat chord (V) leading to the second movement; but it is harmonically weak, diminishing any explicit tonal relation between the movements.

Diagram II represents the formal and cadential structure of the *Allegro* under this different interpretation:

## Diagram II

Parts	I			II			III			Coda
( <i>Allegro</i> ):										
Sections:	A	B	A'	C	A <sup>2</sup>	B <sup>2</sup>	A'	B'	C'	(B <sup>2</sup> )A'
Bass line	G	C	C	F	Bb	G	G	C	C	C
Cadences:	V	I	I	IV	(IV)	V	V	I	I	I
Sonata form:	1st thematic group			2nd theme in 'IV'		Development	Recapitulation in 'I'			

The upper and bass lines move independently and are unsynchronized, thus not reinforcing each other. As shown in Ex.4.15, the notes eb<sup>3</sup>, ab<sup>3</sup>, bb<sup>3</sup>, db<sup>3</sup> (suggesting

<sup>29</sup> *Ibid.*, p.31.

<sup>30</sup> Rosen, *Sonata Forms*, p.284.

an Eb harmonic context), and  $c^3$ ,  $b^3$  (suggesting a C context) predominate in the pitch-class hierarchy of the upper line, without, however, creating a directed motion towards a structural goal or resolution as occurs in the bass.

Similar contrasting harmonic procedures were also used in the *Andantino* of the First Sonatina for violin and piano, but were only local events occurring within the small-scale phrase structure. In the *Allegro*, such procedures, particularly the movement of the bass, play a central form-generating role.

Ex.4.15.

(Pitch-class hierarchy graph of the upper and lower lines)

The musical score for Ex.4.15 is presented in two systems. The upper system contains six measures labeled A, B, A', C, A<sup>2</sup>, and B<sup>2</sup>. Above these measures, pitch-class sets are indicated: 4, 7, 16-17 (with  $b^\pm$  symbols), 21-22 (with  $b^\pm$  symbols), (23) 27 (with  $b^\pm$  symbols), 32 35 39 (with  $b^\pm$  symbols), 47 (with  $b^\pm$  symbols), 53-55 (with  $b^\pm$  symbols), and 56 (with  $b^\pm$  symbols). The lower system contains four measures labeled A', B', C', and Coda. Above these measures, pitch-class sets are indicated: 60, 64, 73-75 (with  $b^\pm$  symbols), 83 (with  $b^\pm$  symbols), 84-86 (with  $b^\pm$  symbols), 93 96 98 (with  $b^\pm$  symbols), and 100 (with  $b^\pm$  symbols). The notation includes treble and bass staves with various pitch classes and accidentals.

### 1.3. Conclusion

Unlike some of Skalkottas's previous works (e.g. the *Fifteen Little Variations* and the *Andantino* of the First Sonatina), and indeed the subsequent two movements of the Octet, the *Allegro* displays an improvisatory approach to motivic technique. Each major section is based on a different group of pitch-class material, which, however, is not strictly segmented, nor is the pitch-class order retained within individual segments. Only the main thematic ideas are based on sets which include twelve pitch-classes, while secondary themes and accompanimental figures consist of an array of pitch-class

material, largely hexachords, which cannot easily be considered as invariant segments of specific sets. The latter are abundant and it is difficult to decipher the multiple connections between them. Yet, some motivic derivation can be found in the ever-present minor third interval within these sets. Skalkottas constructs a web of motivic relationships based upon this interval, which saturates the texture and conveys a feeling of coherence. Identical or related rhythmic motives further support this motivic network and contribute to the movement's overall cohesion.

Skalkottas's formal plan for the *Allegro* is ambiguous. There are occasional transpositions of melodic lines but not of entire sections, by which he might partially have delineated the form, a technique he used previously in the *Andantino* of the First Sonata. A ternary reading (as in 4.1.1. above) is possible, and suggested by Skalkottas's own placement of the double barlines at the ends of sections C, B<sup>2</sup> and C'. However, the textural and motivic layout, the cadential structure and the tonally-orientated bass line invite a reading of the form as a modified sonata. This sonata form is implied by the thematic organization, with contrasting themes, a developmental section, and a recapitulation. Furthermore, the placement of the double barlines at the ends of sections C, B<sup>2</sup> and C' appear now to demarcate the exposition, development and recapitulation of the sonata form. Such an interpretation of the piece suggests that Skalkottas sought to integrate the exposition and development sections, with the latter becoming a developmental extension of the exposition. This perhaps explains why, in the recapitulation, section C is the least developed, helping to readjust the balance required by the formal prototype.

However, such a sonata form, even extensively modified, demands a coherent, directed motion involving some polarization of tonal areas in the exposition that is ultimately reconciled in the recapitulation. As Straus points out: 'without this requirement there can be no true synthesis of form and structure, of traditional and modern elements'.<sup>31</sup> In the *Allegro* polarization and resolution occur within the first thematic group, and are repeated in the recapitulation. Although there is no real harmonic polarization between the first thematic group (sections A and B) and the second 'lyrical' theme (section C), in the recapitulation there is a degree of reconciliation

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<sup>31</sup> See Straus, 'Sonata form in Stravinsky', p.146.

as the second theme cadences in the 'tonic'. However, such an explanation does not entirely satisfy textbook definitions of sonata form.

Yet, the bass line in the *Allegro* contributes to the delineation of this form, as previously shown in Diagram II. Even decontextualized it presents an interplay of tensions and resolutions that are to some extent analogous to characteristic elements of melodic motion in tonal music. The means by which the notes G, C, F and Bb<sub>1</sub> are made to function as tonal centres in the bass line depend largely on contextual means such as register, timbre and articulation, although in certain contexts their importance in the pitch-class hierarchy of the line is also asserted through their support by certain intervals - fifths and semitones - and their tonally associated effects. In brief, although Skalkottas clearly relies on functional analogues to construct the music, we cannot claim that the piece is in any way tonal, since its form is devoid of any traditional tonal-harmonic support, apart from the occasional triadic formation which arises incidentally from Skalkottas's polyphonic writing.

Finally, a rondo form is suggested by the first theme (section A) returning as a modified repetition (A<sup>1</sup>) between sections B and C, and again at the end of the movement, and it is the combination of these two forms – modified sonata and rondo – that create a degree of formal ambiguity.

## 2. *Andante cantabile*

The *Andante* is in ternary form (ABA') and Skalkottas employs pitch-class set group technique, with each section being identified by its twelve-note set content. The phrase structure within each section essentially comprises recurrent statements of the opening set-group material. However, this reiteration is difficult to perceive aurally, so texture becomes important for delineating the small-scale form, while the textural rhythm<sup>32</sup> coincides with the successive reappearance of the twelve-note set groups.

I shall use the *Andante* as a paradigmatic example of this approach, which prevails throughout Skalkottas's twelve-note compositions, particularly as it is the first piece in which the two components – texture, and twelve-note set structure and harmony - coincide to determine form. I shall examine in detail several compositional parameters, such as the internal pitch-class structure of the different sets, since their properties often account for the large-scale harmonic discourse; the construction of thematic, developmental and cadential gestures within the phrase structure through the use of twelve-note harmony and a multilayered texture; the incorporation of tonal elements, such as triads, within the twelve-note texture; and, finally, the unifying effect of Skalkottas's motivic hallmark, the trichord, set-class 3-3.

An overview of the phrase structure, in terms of textural change and twelve-note set succession, is presented in Table III below.

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<sup>32</sup> Berry, discussing textural rhythm, states that: 'Within structural segments both large and small, the rate at which texture changes in the course of progression and recession is a vital aspect of expressive effect. Textural rhythm is of most obvious and immediate effect where changes in density are involved, and when the changes are decisive'; see Berry, 'Textural rhythm' in *Structural Functions in Music*, pp.201-204, p.201.

**Table III**

Sections	Bar Nos.	Phrase structure	PC set material	Tonal centres/ Cadences	Texture
A	1-4	Antecedent. Bars 1-2, statement of thematic material based on the pitch-class content of the first hexachords of the sets. Bars 3-4, based on the second hexachords of the sets.	12-note sets 1a, and 1b. Derived sets I, II, III	Predominant note in the bass line: C	Three-layered polyphonic texture: theme - flute; accompaniment - oboe and clarinet; countertheme and its contrapuntal accompaniment-violon and cello.
	5-7	Consequent. Compressed, rhythmically modified and texturally contrasting repetition of the pitch-class material of the antecedent. Addition of new melodic line.	1a, 1b, 1aR, I, II, III	Cadence on E (C major triad in first inversion).	Three-layered polyphonic texture. Thematic block - violon, cello; new theme - bassoon; accompaniment - winds, first and second violins.
	8-9	Codetta	1a reordered		Recessive texture.
	10-13	Developmental passage.	1aR reordered	Cadence on Bb	Superimposition of two-textural blocks. Polyphony in the winds, chordal accompaniment in the strings.
B	14-18	Modified recurrence of the antecedent.	1b (chords), 1a, I, II, III	Cadence on B (B diminished triad) Eb	Polyphony in the winds, chordal homophony in the strings. Homophonic, texturally thick cadence.
	19-22	Continuation which functions as the transition to section B.	1a, 1a reordered, 1b reordered, III		Introduction of intense semiquaver triplet rhythmic figure.
	23-28i	Contrasting middle section. Statement (23-24) of – continuation (25-28) of new pitch-class, thematic, rhythmic and textural material.	2a (chords), 2b, 2c	E-Eb	Antiphony between two textural blocks. Homophonic, texturally thick, rhythmically intense strings, against slow, registrally low and dynamically <i>p</i> winds.

Sections	Bar Nos.	Phrase structure	PC set material	Tonal centres/ Cadences	Texture
	28-32	Contrasting section with elements of development. Introduction of new thematic idea, based on set 2b, and countertheme on 2c. Cadence is established through homophony and motivic liquidation.	2b, 2c, 2a (chords)	Eb	Polyphonic winds against chordal stings. Recessive cadence.
	33-36	Development with new thematic group in four-part counterpoint.	2a (linear), 2b, 2c	E	Two-layered texture. Recessive cadence.
	37-43	Highly contrasting passage. Climax.	2a (chords), 2b, 2c	Eb	Antiphony of two highly contrasting textures.
A'	44-47	Rhythmically and texturally modified reappearance of antecedent.	1a, 1b, I, II, III	C	Similar to section A, but with intense rhythmic figures carried on from the previous climatic phrase.
	48-53	Modified consequent with cadential passage.	1a, 1b, 1aR, I, II, III	C (C major with added seventh)	Multilayered texture, not as intense as in section A. Includes homophonic passage and recessive cadence, established by chords, imitative counterpoint and melodic contour.
	54-55	Codetta. Pitch-class material derived from developmental passage in bars 10-13.	(1a reordered)		Homophonic and homorhythmic passage.
	56-62	Modified recurrence of bars 14-18. Cadence to the section.	1a, 1b (chords), I, II, III	B (B diminished triad)	Similar to bars 14-18.
Coda	63-66	Pitch-class material and motivic ideas from section B.	2b, 2c (reordered)	Eb	Antiphony between strings and winds.

## 2.1. The use of twelve-note set structure and textural change to establish the small-scale phrase organization

### 2.1.1. Section A

Section A (bars 1-22) is characterized by extensive polyphonic writing, syncopated rhythms and a multilayered texture which comprises three textural blocks - theme, accompaniment and bass. It is constructed from the group of sets shown in Ex.4.16, used largely in their prime forms; the twelve-note operations of transposition and inversion are not employed, while the retrograde forms of selected sets are used only occasionally. All of these sets, which furnish the main theme, countertheme, accompaniments and secondary motives, derive from two successive source hexachords (set-classes 6-Z19 and 6-Z44) whose aggregate gives all twelve notes of the chromatic scale D B D# A# E# F# E G G# A Db C.<sup>33</sup> Each restatement of the opening pitch-class set group elicits extensive instrumental interchanges, with each set transferred to a different textural line or partitioned among several lines, occasionally altering the harmonic structure of each phrase. The rhythmic and motivic modifications and the changes of tone colour, which result from the juxtaposition and rapid alternation of instrumental groupings, redefine the identity of this group and help articulate the phrase structure.

The opening seven bars of the section are constructed as a period. The antecedent (bars 1-4) outlines a two-bar thematic statement (bars 1-2), built on the pitch-class material of the first hexachords of the twelve-note sets, and a two-bar continuation, or 'remote motive forms' (bars 3-4), built on the second hexachords. The main theme, played by the flute, consists of the twelve-note set 1a, while the countermelody in the viola is based on set 1b; the homorhythmic accompaniment in

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<sup>33</sup> Although elsewhere Skalkottas generally employs a number of discrete, though closely related, twelve-note sets within each group, in section A of the *Andante* he seems to experiment with Schoenberg's technique of using only one set. However, he does not expand the process to cover the entire movement, suggesting, perhaps, that he found this unsatisfactory.



## Ex.4.16.

(Andante: twelve-note set content of section A)

*Andante cantabile*

Fl.  
Ob.  
Cl.  
Bass  
Vl I  
Vl II  
Vla  
Vlc

set 1a  
6-219 6-244  
3-3 3-4 3-3 3-3  
4-7 4-1 4-7

set 1b  
6-219 6-244  
3-4 3-3 3-3 3-3

set 1c  
6-244 6-219

set I  
3-3 3-3  
4-18

set II  
3-3 3-11  
4-18  
4-18

set III  
3-10 3-10

the oboe and clarinet consists of sets I and II, while the bass line, interacting contrapuntally with both theme and countertheme, is based on set III. The consequent (bars 5-7) is a compressed repetition of the opening four bars, with instrumental and registral exchanges. The theme, rhythmically transformed, is now moved to the viola, where, although beginning at the same registral level ( $d^2$ ), it ends

two octaves lower (c), while the countermelody is taken over by the cello.<sup>34</sup> Furthermore, the different textural complexes are contrasted in rhythmic and articulative character, with the legato phrasing of the main thematic block in the lower strings in opposition to the staccato accompaniment of the winds.

Before proceeding to the examination of the set and phrase structure, it is worth noting a misunderstanding about the twelve-note structure of the movement, which arises from a printing error (among many) in the published score. The third note in the flute (set 1a) is printed as c#<sup>2</sup>; in the manuscript this note is d#<sup>2</sup>; furthermore, a careful reading of the score would also verify this note should be d#<sup>2</sup> and not c#<sup>2</sup>. Orga, overlooking the errors in the published score, misinterprets both the internal structure of the sets (he sees two sets, one of eleven and another of twelve notes) and the set structure of the movement generally. The following quotation from his article on Skalkottas demonstrates this:

Skalkottas uses several tone rows which in the outer movements of the work are only very approximately related to the two tone rows - one of 11 and one of 12 notes - heard at the outset of the *Andante cantabile*, which Hadjinikos, in his introduction to the score (published in 1967), argues are the kernel of the music.<sup>35</sup>

The twelve-note set 1a is used in both its prime and retrograde forms, and is also, in developmental passages, reordered. It includes three forms of the set-class 3-3 and two of set-class 4-7, as shown in Ex.4.16. Both the 3-3 trichord and the 4-7 tetrachord are the most important building blocks in the movement; they permeate the texture and provide continuity and coherence.<sup>36</sup> The twelve-note set 1b accompanies set 1a in the viola (bars 1-4) in the manner of imitative counterpoint, shown in Ex.4.17, and is almost an exact retrograde of each of the hexachords of set 1a. Pitch-classes 1 and 2 of the first hexachord of set 1a change order in its retrograde form in set 1b, becoming pitch-classes 5 and 6 respectively. Also, pitch-classes 8 and 9 of the second hexachord of set 1 become 10 and 11 respectively in set 1b, with pitch-class G (order

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<sup>34</sup> Its first trichord is reordered to produce the motive gb<sup>1</sup>-f<sup>1</sup>-eb<sup>1</sup> (3-2). Set-classes 3-2 are the predominant subsets in the internal pitch-class structure of the sets 2b and 2c of section B, and important building blocks in its harmonic structure.

<sup>35</sup> Orga, 'Skalkottas: Shadowy Figure of Greek Music', p.38.

<sup>36</sup> Further discussion of this motive and its significance as a compositional determinant follows in section 4.2.2.

number 10) repeated after order number 11. In subsequent appearances<sup>37</sup> the pitch-class order is A-G#-G (9, 10, 11).<sup>38</sup>

**Ex.4.17.**

(Twelve-note and motivic structure of the thematic block)

By changing the order of pitch-classes  $d^1$  and  $b$  in set 1b the motivic construction of the countertheme is affected. Both melodic phrases in the viola cadence with the motives  $eb^1-d^1-b$  (3-3) (bar 2) and  $g\#-g^1-e^1$  (3-3) (bar 4), which have the same intervallic structure, i.e. an ascending major seventh and a descending minor third (see Ex.4.18). Furthermore the note  $b$  is emphasized by its placement at the end of the first hexachord, and functions as a leading-note to the following  $c$ , although this relationship is weakened through the separation of the two pitch classes by a rest, and by their registral displacement.

**Ex. 4.18.**

(Melodic cadences in the thematic viola line)

<sup>37</sup> For example, the bassoon in bar 5, the cello in bar 7, and the clarinet in bars 46-47.

<sup>38</sup> This pitch-class order is given in Ex.4.16., and in the annotated score (Gb F Bb Eb D B C C# A G# G E).

Skalkottas frequently segments his twelve-note sets into subsets, from which he subsequently extracts derived sets. For example, in bars 1-4 the flute and viola each play a complete twelve-note set (sets 1a and 1b, respectively); set 1c, derived from the unordered retrograde of set 1a, is partitioned between the oboe, clarinet and cello. The resultant eight-note set I, six-note set II, and eight-note set III are shown in Ex.4.16. These derived sets are presented continuously throughout the movement, in this segmented form, establishing their own motivic/harmonic identity. The note succession in each set is not determined by twelve-note considerations, but appears to underline the motivic similarities between them; for example, the equivalent tetrachords  $c^2-e^2-c\sharp^2-g^1$ ,  $a^1-g\sharp^1-f^1-d^1$ ,  $c\sharp^2-g^1-e^2-c^2$  (set-class 4-18) and the trichords  $c^2-e^2-c\sharp^2$ ,  $g^1-bb^1-b^1$ ,  $a^1-g\sharp^1-f^1$  (set-class 3-3).

Although the texture consists of twelve-note material Skalkottas also employs tonally reminiscent elements in both the internal structure of the sets and the overall harmonic fabric. In the antecedent tonal elements abound in the thematic group (flute and viola), which includes the triads of B major/minor in bars 1-2, and C major in bars 3-4. As shown in Ex.4.19a the first hexachord of the thematic flute melody unfolds a B major/minor triad, and the second a C major triad. A directed pitch motion,<sup>39</sup> implying a linear progression, is thus already established in the opening gesture of the thematic flute melody. By rhythm and contour this splits into two strands. The note  $b^2$  of the upper strand proceeds towards an  $f\sharp^2$  via its leading-note  $a\sharp^2$ . The writing of this note as  $a\sharp^2$ , and not as  $bb^2$ , contributes to a reading of it as the leading note to  $b^2$ ; by contrast, the  $db^2$  in bar 4 is perceived as an appoggiatura to  $c^2$ . The  $f\sharp^2$  is also approached by a  $d\sharp^2-e\sharp^2$ , in the lower strand, the latter being the leading-note relation to  $f\sharp^2$ . Thus, a fifth relationship (V-I) may be inferred from the opening phrase of the thematic line. The  $f\sharp^2$  also functions as a leading-note to the following  $g^2$  in bar 3,<sup>40</sup> which is subsequently directed towards  $c^2$  via an appoggiatura  $db^2$ . The  $c^2$  is also the final goal of the  $g\sharp^1-a^1$  in the line's lower registral level. These two movements in the

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<sup>39</sup> According to Cubbage a 'directed pitch motion occurs in music when two or more successive pitches are so related that they imply a specific mode of continuation'; John Rex Cubbage, *Directed Pitch Motion and Coherence in the First Movement of Arnold Schoenberg's Fourth String Quartet*, unpublished doctoral dissertation, Washington University, 1979, (University Microfilms International), p.1.

<sup>40</sup> Although the pattern  $f\sharp^2-g^2$  is interrupted by an intervening  $e^2$  it does not lose its leading-note function, since 'the successive pitches of a pattern may be adjacent in time or temporally separated by intervening events' (Cubbage, *Ibid.*, p.2).

thematic line introduce in this opening gesture the predominant harmonic areas which characterize the entire section. As shown in Ex.4.19b, in the upper strand the melodic successions  $d^2-b^2-a\sharp^2-f\sharp^2$  (bars 1-2) and  $e^2-g^2-db^2-c^2$  (bars 3-4) provide the set-classes 4-19 and 4-18 respectively, which, in an equivalent form, also supply the harmonic content of the oboe and clarinet accompaniment.

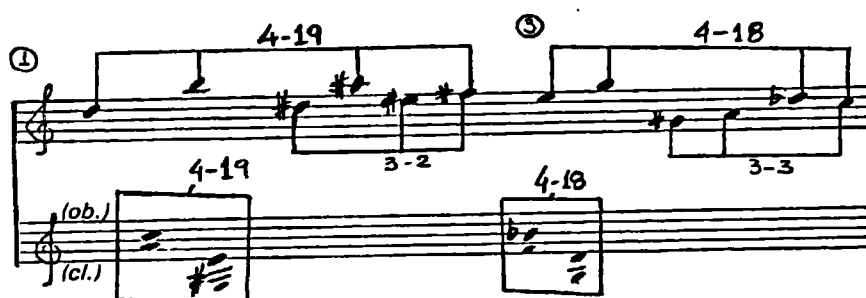
Ex.4.19a.

(Tonal elements in the thematic flute line)



Ex.4.19b.

(Motivic and harmonic relationships between thematic flute and accompaniment)



Skalkottas further implies a tonally reminiscent context by constant use of harmonic fifths ( $eb-a\sharp^2$ ,  $b^1-f\sharp^2$ ,  $c-g^2$ ,  $c\sharp-g\sharp^1$ ), leading-note relationships ( $b^2-a\sharp^2$ ,  $f\sharp^2-g^2$ ,  $g\sharp^1-a^1$ ), and other consonant intervals, as shown in Ex.4.20.

Ex.4.20.

(Tonally reminiscent elements within the thematic block)



However, the movement from the B triad to the C triad is blurred by the context in which this progression occurs. At the end of the first phrase the bass (cello) sustains the dyad C-e of set III and, in the second phrase, the dyad d-f<sup>1</sup>, thus supporting a C to B harmonic movement in the accompaniment (oboe, clarinet, and cello). Therefore, as shown in Ex.4.21, the antecedent unfolds two contradictory harmonic movements.

Ex.4.21.

(Antecedent: multi-layered harmonic structure)

The musical score for Ex.4.21 is divided into several sections illustrating the antecedent's multi-layered harmonic structure:

- Top Section:** Features four staves labeled *set 1a* (Fl.), *sets I/II* (Ob./Cl.), *set 1b* (Vla), and *set III* (Vlc). Above the first two staves are labels **6-Z19** and **6-Z44**. Arrows indicate harmonic relationships between these sets.
- Thematic block (Fl + Vla):** Shows a melodic line with circled notes 1 and 3. Below the staff, horizontal lines delineate sections labeled **B** and **C**.
- Accomp. (ob, cl, vc):** Shows a supporting line with circled notes 1 and 3. Below the staff, horizontal lines delineate sections labeled **C** and **B**, with the word *App.* (Appoggiatura) written above the staff in both sections.
- Textural synthesis:** Combines the *Theme* and *Accomp.* staves. Below the accompaniment staff, two harmonic structures are identified:  $C_M + B_m$  and  $B_{dim}^6 + C_M$ .

These result in the superimposition of C major and B minor triads in the first phrase, which subsequently proceeds to a new simultaneity constructed from the superimposition of a B diminished triad in first inversion and a C major triad.

A new melodic idea is introduced in the consequent, based on the retrograde form of set 1a, and played contrapuntally by the bassoon (see Ex.4.22).

Ex.4.22.

(Consequent: multi-layered harmonic structure)

The musical score for Ex.4.22 is divided into three main sections. The first section (measures 1-8) features a complex multi-layered harmonic structure with multiple staves. The second section (measures 9-16) is a consequent phrase, marked with a circled 9, and includes a bassoon part (labeled (bassoon) and (1aR)) and a flute part (labeled (Fl.)). The third section (measures 17-24) continues the multi-layered harmonic structure, featuring a wind accompaniment (labeled Wind accomp.), bassoon (labeled bassoon v1, v2), and a theme (labeled Theme (v1a, v1c)). The score includes various musical notations such as notes, rests, and dynamic markings, and is organized into measures with bar lines.

Its cadential melodic motives reinforce the C major (bars 5-6i) and B major/minor (bar 7) context of each hexachord. It progresses from a C major to a B triad, supported by the accompaniment of the upper strings. The cadence in bar 7 results from the superimposition of a B minor/diminished chord with added seventh in the accompaniment, and a first inversion C major triad in the thematic group, the latter prolonged into the codetta (bars 8-9). Skalkottas relies particularly upon the C major triad, which, in forming the bass of the last cadential chord, partly fulfils a traditional role; firstly, it functions as a point of repose and stability, and secondly, it acts as a half-cadence on the tonic (*I*) of a traditional antecedent-consequent construction.

The third, developmental<sup>41</sup> phrase (bars 10-13) is characterized both by the superimposition of two contrasting textural blocks, the winds' contrapuntal thematic complex and the strings' chordal accompaniment, and by the extensive pitch-class reordering of the prime and retrograde forms of set 1a, the only set used in this phrase. In contrast to the downbeat rhythmic character of the antecedent and consequent this phrase is introduced (bar 9iv) by an upbeat cello gesture, based on a reordering of the first trichord of set 1a. The oboe introduces a new motive based on the retrograde form of set 1a, while the clarinet continues with an improvisatory-sounding ascending arpeggio, also based on a reordering of the same set form (see annotated score). The phrase cadences on the harmonic third Bb<sub>1</sub>-d, played by the bassoon and clarinet. The Bb<sub>1</sub>, established as the new structural note in the bass line, is reached through a linear motive of ascending fourths, E-A-d,<sup>42</sup> while the d is reached via the melodic motive bb<sup>1</sup>-eb<sup>1</sup>-b-d, played in contrary motion by the clarinet (see Ex.4.23).

The modified reappearance of the opening phrase (bars 14-18) is characterized by a textural combination of chords in the upper strings and imitative polyphony in the winds and cello. The dense texture created by the constant use of the full ensemble, the introduction of faster rhythms, the increased dynamic level, and the superimposition

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<sup>41</sup> Here I use the terms 'development'/'developmental' in the sense of Rosen's second meaning of this word: 'a series of techniques of thematic transformations', such as fragmentation, deformation, use of themes (or fragments) in an imitative contrapuntal texture, etc (Rosen, *Sonata Forms*, p.262), all of which are used in the *Andante*. Furthermore, Skalkottas employs many of the devices described by Schoenberg for developing the structure, e.g. contrasts, climaxes, intensifications (Schoenberg, *Style and Idea*, p.208), and modified repetitions of the themes, which are created through variation (Schoenberg, *Fundamentals*, p.9).

<sup>42</sup> A varied form of this motive, D-A-G-E, is played by the cello in the preceding bars 8-9.





section B. In the bass line (bassoon and cello)<sup>46</sup> the motive based on the order numbers 5, 6, 3 of set 1a, enharmonically changed from E#-F#-D# to F-Gb-Eb, introduces the note Eb, the predominant tonal centre of section B.

Ex.4.24.

(Cadence and closing phrase to section A)

The musical score for Ex.4.24 is a complex arrangement of multiple staves. It includes a vocal line at the top with the lyrics "nimmt Meine Füsse". The score is annotated with various musical notations and set numbers. Key annotations include "4-18" (melodic motive f<sup>3</sup>-d<sup>3</sup>-cb<sup>3</sup>-bb<sup>2</sup>), "6-Z19" (hexachord played by winds), "6-Z44" (hexachord played by strings), and "3-3" (melodic motive a-db<sup>2</sup>-c<sup>2</sup>). The score also features a key signature change from Bb to Eb, indicated by a double bar line and the new key signature.

The cadence in bar 22, which uses similar motives to that of bars 17-18, is established by the simultaneous presentation of the two hexachords of the source set 1a; the first (6-Z19) played by the winds and the second (6-Z44) by the strings. Moreover, the flute and oboe repeat the melodic motive f<sup>3</sup>-d<sup>3</sup>-cb<sup>3</sup>-bb<sup>2</sup> (4-18), the viola the motive a-db<sup>2</sup>-c<sup>2</sup> (3-3), while the simultaneity g<sup>#2</sup>-g<sup>2</sup>-e<sup>2</sup> punctuates the texture in the

<sup>46</sup> In the manuscript the last note of bar 19 in the cello is G# and not G as in the published score, while the second note in the bassoon and cello in bar 21iii is D/d and not B.

upper strings (see Ex.4.24). A connection is therefore established with the harmonic environment of the opening of the section, and the motivic and harmonic structure is rounded off.

## 2.1.2. Section B

Section B (bars 23-43i) is based on the new sets shown in Ex.4.25.

Ex.4.25.

(Twelve-note set content of section B)

The image displays five musical staves, each representing a twelve-note set. The notation includes intervallic structures indicated by brackets and numbers above or below the notes.

- set 2a:** The first staff shows a sequence of notes with intervals 6-244 and 6-219 indicated above. Below the staff, intervals 3-3, 3-4, 3-3, 3-3, 3-5, and 4-7 are marked.
- set 1a (R11):** The second staff shows a sequence of notes. Below it, an arrow points down to set 2a'.
- set 2a':** The third staff shows a sequence of notes with intervals 6-15 and 6-15 indicated above.
- set 2b:** The fourth staff shows a sequence of notes with intervals 3-2 and 3-2 indicated below.
- set 2c:** The fifth staff shows a sequence of notes with intervals 3-2, 3-2, 3-2, and 3-2 indicated below.

It is characterized by an antiphonal texture created from the juxtaposition of contrasting blocks of sound; the unfolding of the thematic material alternating between chordal and polyphonic textures; rhythms which get progressively faster; textural thinning at cadences; and a relatively static harmony.

The abrupt textural reduction of the opening phrase (bars 23-28i) contrasts noticeably with the accumulated tension of the previous one. The wind thematic idea, in *f* dynamic and a slow crotchet rhythm, is based on the twelve-note set 2a and juxtaposed against the homophonic and homorhythmic string block, based on sets 2b and 2c.

The twelve-note set 2a is presented as a block of four three-note chords, Bb-f#-c<sup>1</sup>, D-a-db<sup>1</sup>, G#-b-f<sup>1</sup>, and D#-g-e<sup>1</sup>, shown in Ex.4.26.

Ex.4.26. (Section B: harmonic structure of the textural block, based on set 2a)

It appears to derive from a rearrangement of the pitch-classes within each hexachord of the retrograde inversion of set 1a, transposed at the semitone (R1<sub>1</sub>).<sup>47</sup> The oboe line, in bars 23-24, consists of a four-note motive c<sup>1</sup>-db<sup>1</sup>-f<sup>1</sup>-e<sup>1</sup> (4-7), equivalent to segments set-class 4-7 of set 1a, which also includes two forms of the set-class 3-3 (c<sup>1</sup>-db<sup>1</sup>-e<sup>1</sup> and db<sup>1</sup>-f<sup>1</sup>-e<sup>1</sup>). The bassoon progresses in a manner analogous to that of tonality, deploying a V-/ linear movement, Bb-D#[Eb], via a G#[Ab], which in turn implies a fourth relationship with the cadential note Eb.<sup>48</sup> During the course of the section this textural block changes timbre (between wind and strings) but remains at the same

<sup>47</sup> This derivational relationship and the operations of transposition and inversion as a means of associating sets are not further exploited by Skalkottas.

<sup>48</sup> In the first appearance of the thematic block in bars 23-24 the bassoon is written as Bb-D-G#-D#, while in bars 25-26, and in every other appearance during the course of section B, it is written enharmonically as Bb-D-Ab-Eb, which underlines the Eb harmonic environment of this theme, and of the entire section.

registral level throughout, thus establishing both the motive Bb-Ab-Eb as the predominant motivic configuration in the bass line and the note Eb as the tonal centre of the section (see Ex.4.27).

**Ex.4.27.**

*Textural block based on set 2a*

However, in its linear form, the internal pitch-class structure of set 2a represents a hexachord, set-class 6-15, equivalent to the pitch content of the winds in bar 1 (see Ex.4.25 and Ex.4.26).

The twelve-note set 2b is divided between the first violin and cello, with the first ten pitch-classes played by the violin in bar 23, and the cello playing the remaining two pitch-classes (E, F#). Set 2c is divided between the second violin and the viola in ten-note and two-note motives respectively; its pitch-class content, however, does not give all the notes of the chromatic scale; it contains the pitch-classes C# and A twice, while the pitch-classes E and G# are missing. These two sets are closely related through the common subsets Eb-F-D and C-Bb-A, and through other equivalent forms of the set-class 3-2 found in their internal pitch-class structure (see Ex.4.25).

The developmental passage in bars 28-33i is characterized by instrumental interchange of the thematic lines and the liquidation of motivic and harmonic material. The wind texture, now using a higher register and contrasting *p-mf-p* dynamics, changes to imitative counterpoint, with the flute and oboe presenting a new thematic idea based on sets 2b and 2c. As shown in Ex.4.28, the textural reduction to syncopated chords in both complexes at bar 32, and the gradual liquidation of the string textural block, based on set 1a, to the simultaneity Eb-e-g (3-3), mark the cadence of the third phrase at bar 33i. In the fourth phrase (bars 33-36) the polyphonic wind

texture continues. The predominant melodic idea is taken over by the oboe, while set 2a, in its linear form, appears twice in a contrapuntal dialogue between bassoon and flute. The chordal accompaniment in the lower registers of the strings, although rhythmically animated, is reminiscent of that in bars 10-14. The note E is here established as the predominant tonal centre in the bass, while the cadence is distinguished by a reduced density in both textural complexes. It is a point of resolution of the previous active and complex textures, and a moment of relative inertia before the forthcoming climax to the section.

**Ex.4.28.**

(Cadence to the developmental passage of section B)

The musical score for Ex.4.28 is presented in two systems. The top system consists of five staves. The first two staves are labeled (2b) and (2c). A circled measure number 30 is placed above the third staff. The bottom system also consists of five staves. The first two staves are labeled 'harvor' and '3-3'. A circled measure number 32 is placed above the first staff. The score is annotated with 'pizz.' and 'pizz.' in the bottom right corner.

The last phrase (bars 37-43) is a distillation of the alternation of textural and rhythmic acceleration and reduction in the whole movement. The two textural blocks compete in density (maximal density in the winds against minimal in the strings),



In the antecedent (bars 44-47) the theme, rhythmically modified, reappears an octave higher than in bars 1-4. The countertheme accompanies contrapuntally in the clarinet, while the upper strings play homorhythmic demisemiquaver motives similar to those of section B, continuing the intense rhythmic activity. The cadence to the consequent (bars 48-53) is established by recessive chordal homorhythm, liquidation of motivic material, and a descending melodic contour in the flute melody, outlining an  $f^3$ - $c^1$  interval (see Ex.4.30).

Ex.4.30.

(Section A': cadence to the consequent)

The musical score for Ex.4.30 is presented in two systems. The first system covers measures 48 to 50, and the second system covers measures 51 to 53. The instrumentation includes strings, woodwinds (flute, clarinet), and percussion. The score features various musical notations such as notes, rests, and dynamic markings. A specific melodic line in the flute is circled and labeled 'f3-c1', indicating the interval outlined in the text. The score also includes a '8va---!' marking and a '53' measure number.



Although the pitch-class content of this phrase is the same as that of section A its texture is strikingly different. Indeed, the textural interchange of the melodic lines ensures that the harmonic structure of the entire section is now more clearly defined, with a C major environment established in the strings by a perfect-like cadence on a downbeat C major chord with added seventh, supported by the fifth G-C in the bass (bars 52-53). As shown in Ex.4.31, the final cadence to section A' (bars 59-62) is Ex.4.31.

(Cadence to section A')

The musical score for Ex.4.31 is presented in two main parts. The upper part shows measures 55 through 66, with measures 58 and 61 omitted. The notation is for a string quartet, with staves for Violin I, Violin II, Viola, and Bass. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several instances of triplets, indicated by '3-3' above the notes. A handwritten annotation 'B+ diviso' is present in measure 65. The lower part of the score provides a detailed view of measures 56, 57, 59, 60, 62, and 64. These measures are written for Violin I (Vic), Violin II (Via), Viola (Cl.), and Bass. The notation includes notes, rests, and dynamic markings, with a '3-3' triplet marking in measure 62.

presented at the same registral level as its equivalent in section A, although here with timbral and instrumental exchanges. It cadences on note B<sub>1</sub>, supporting a B minor/diminished triad.

The coda (bars 63-66) is based on material from section B and characterized by its motives, textural contrast and static harmony; thus, material from both sections A and B is recapitulated in section A'. As shown in Ex.4.31, the final cadence to the piece is marked by a reduction in density and textural space, and the movement ends with a sustained simultaneity Eb-g-e<sup>1</sup> (3-3) in the strings. This is preceded by a B diminished seventh chord, Ab-d-b-f<sup>1</sup>, in the winds, which recalls the B minor/diminished context of the two major downbeat cadences in sections A and A'.

## **2.2. Pitch-class hierarchy, cadential structure and the motive set-class 3-3 as a determinant of unity and coherence**

The bass and upper lines of each textural block convey a sense of direction reminiscent of tonal movement, but they are devoid of any tonal functionality, as will be discussed below. As shown in the pitch-class hierarchy graph of both the detailed Ex.4.32a and the more schematic Ex.4.32b, the pre-eminent notes and linear movement of each line outline a different harmonic context. The upper line of the thematic group of section A outlines a semitonal movement from b<sup>2</sup> to c<sup>3</sup>, while the bass line has a contrary movement from C to B<sub>1</sub>. The same movements return in section A'. The upper line of the accompaniment in both sections projects the notes eb<sup>3</sup>, and bb<sup>3</sup>. The predominant tonal centre in the bass of section B is the note Eb, embellished by the neighbouring note E, and supported by the tonal-like fifth Bb-Eb. The upper line outlines the opposite eb<sup>3</sup>-bb<sup>3</sup> movement, while a third inner line outlines a C major environment. The coda finishes with Eb in the bass, a reminder of section B.

## Ex.4.32.

(Andante: pitch-class hierarchy graph and cadential chords)

a.

1. 2. 3. 4. 5. 6. 7. 9. 13. 14. 17-18. 19. 20. 21. 22.

Accomp.

Theme

Bass line

23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 40. 41. 42. 44. 45. 46. 47. 48. 49.

Accomp.

Theme

Bass line

50. 51-53. 56. 62. 61-62. 63. 66.

Accomp.

Theme

Bass line

b.

67. 68. 69. 70. 71. 72. 73.

Bass line

In particular, the importance of the notes C, B<sub>1</sub>, E<sub>b</sub>, and E in the bass line is underlined by the creation of local hierarchies which are determined by several means, including: their position at the boundaries of groupings (as for example, the notes C and B in sections A and A', and the note E<sub>b</sub> in section B, which are placed at the boundaries of phrases); their reinforcement by leading note and appoggiatura-like semitonal figures (for example the B-C in sections A and A', and the E-E<sub>b</sub> in section B); the grouping of

notes into triads and other formations to support certain harmonic progressions (for example, the movement from a B minor/diminished to a C major triad); the support of an overall movement in a manner analogous to that of tonality (for example, the harmonic support with perfect fifths, in particular the G-C [in bars 14-15, 48, 51-52, 56-57], F#-B [in bars 60-61], and Bb-Eb [in section B]); and the functional use of register, timbre, articulation, and metrical placement, in a manner similar to that of the *Allegro*.

However, this combination of different textural complexes within the polyphonic fabric frequently results in simultaneities which consist of two functionally contradictory chords, each implying a different 'key'. As has already been described above and shown in Ex.4.32, the consequent of section A cadences at bar 7 with the superimposition of two chords: C major in first inversion formed by the thematic block, and B minor/diminished with added seventh formed by the other lines, while the climactic cadence of section A (bars 17-18) is constructed on a B minor/diminished chord. Similarly, in section A' the consequent cadences on a C major chord with added seventh, while the cadence in bar 62 is on a B minor/diminished chord. The final cadential gesture (bar 66) combines a B diminished seventh chord with the trichord Eb-g-e<sup>1</sup> (3-3).

Because of their traditional sense of stability these tonally reminiscent chords are used at the cadences of the 'developmental' sections A and A'.<sup>49</sup> Although the B major/minor and C major harmonic areas are integrated into the pitch-class structure of the source set 1a, the C major and B minor/diminished triads that conclude the opening section of the movement are not the result of the voice-leading or unfolding through time of a 'tonic' or other functional sonority, but arise from the simultaneous statement of six independent sets (1a, 1b, 1aR, I, II, III). Thus, despite their traditional associations, these chords are bound by the twelve-note structure from which they emerge.

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<sup>49</sup> Sections A and A' could be characterized as developmental because of their frequently changing pitch-class centre hierarchy (C, E, B). I use the term 'developmental' here in the sense Milstein uses it to describe 'dynamic sections where the pitch-class centre hierarchy is ambiguous or in constant change'; see Milstein, *Arnold Schoenberg*, p.56.

Subsequently, many other simultaneities result within the twelve-note texture. The cadences of section B, with its static and clearly defined harmonic structure,<sup>50</sup> are based on simultaneities which also result from the simultaneous unfolding of different melodic lines. These are entirely disassociated from any tonal reference and, contrary to sections A and A', do not form triads. The hierarchically important notes, particularly those of the bass, support non-tonal trichords, the most prominent being Eb-g-e<sup>1</sup> (3-3) and E-f#-g (3-2) (see Ex.4.32).

Apart from their similar textural, harmonic and cadential structures, sections A and A', at the small-scale level, provide coherence through the derivation of different pitch-class sets from one source set, and the close motivic similarities such sets share. Within section B the sets also have many common segments, notably set-class 3-2, which provide a web of motivic relationships. Overall, the set-class 3-3 is a particularly distinctive feature of the *Andante*. As noted above, it is included in the internal structure of all sets and appears in various motivic forms such as A-Db-C, E-G#-G, Eb-E-G. It emerges both as a triadic simultaneity and as a component of particular chords at important points, punctuating cadences.<sup>51</sup>

At the large-scale level the notes b<sup>2</sup>, b<sup>3</sup>, c<sup>3</sup>, c<sup>4</sup>, and eb<sup>3</sup> in the pitch-class hierarchy of the upper line provide a large-scale motivic framework. These notes, taken together, form two interlocking versions of the same type of harmony, set-class 3-3. Similarly, three interlocking 3-3 motives (B<sub>1</sub>-Eb-C-B<sub>1</sub>-Eb) are included in the structural framework of the bass line,<sup>52</sup> as shown in Ex.4.33. This framework is determined by the notes C, E, B<sub>1</sub>, and Eb in the bass line, which support the cadential gestures of the

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<sup>50</sup> Section B could be described as 'prolongational', since it establishes the predominance of a single pitch-class centre, the note Eb. The term prolongational is used by Milstein to characterize 'relatively unambiguous, and therefore stable sections which establish the predominance of a single pitch-class centre or referential configuration'; see Milstein, *Ibid.*, p.56.

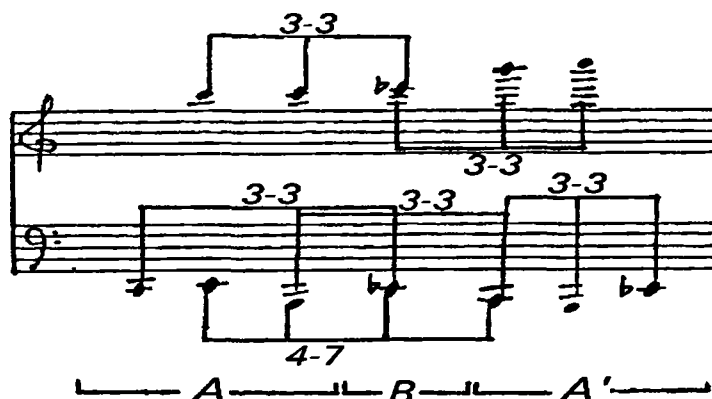
<sup>51</sup> For example, the cadence at bar 7 ends with the motive G#-G-E in the bass (cello), as can be seen in Ex.4.22. In the cadential bars 17-18 the linear motive a<sup>3</sup>-db<sup>4</sup>-c<sup>4</sup> generates the flute line, while the triad g#-e<sup>2</sup>-g<sup>3</sup> forms part of the supporting chord in the upper strings (see Ex.4.24). In bar 22 the motive a-db<sup>2</sup>-c<sup>2</sup> in the viola is emphasized with *sf* and *ff* dynamics, while two *sf* and *ff* triads, e<sup>2</sup>-g<sup>2</sup>-g#<sup>2</sup>, accompany in syncopated rhythm (see Ex.4.24). Similarly, the trichord Eb-g-e<sup>1</sup> forms the cornerstone of the harmonic structure of section B. It is the last simultaneity of the thematic block, based on set 2a (see Ex.4.26), and the last element that remains in the liquidation process of the second developmental phrase of section B. It also punctuates the cadences at bars 33i (see Ex.4.28) and 43i (see Ex.4.29).

<sup>52</sup> The type of analysis I use here resembles the model of 'associational analysis', which finds linear projections of harmonies or harmony-types from the musical surface. Straus briefly discusses the properties of this analytical method, which has its roots predominantly in Allen Forte's pitch-class set theory, as one of the models for atonal voice leading; Straus, 'Voice Leading in Atonal Music', p.241.

sections, and are part of the large-scale composing-out of the central motive of the movement, the set-class 4-7. This 4-7 motive also appears twice in the internal structure of the twelve-note source set 1a. Thus, the highest and lowest lines of the texture present, in a linear fashion, the intervallic content of the predominant building blocks of the movement, the trichord 3-3 and the tetrachord 4-7.

**Ex.4.33.**

(*Andante*: structural framework)



## 2.3. Conclusion

The multilayered texture of this movement is reminiscent of the *Andantino* from the First Sonata for violin and piano. Two textural complexes, winds and strings, constantly compete yet progress independently, each with its own rhythmic and harmonic content. These complexes converge in the outer sections (A, A') at cadential points, which are further enhanced by homophony and the intense repetition of certain single notes and short motives. Harmonic stability in these otherwise developmental sections is achieved by the superimposition of two tonally reminiscent chords, C major and B minor/diminished. However, these chords are denied any tonal function since they arise from a network of twelve-note relations, and any traditional associations they might suggest are undermined by the musical context in which they occur. By contrast, the cadences of section B are based on non-triadic simultaneities. These cadences, although chordal in texture, decline in polyphonic complexity and are less intense than the cadences of both sections A and A'.

There is an extensive network of motivic relationships throughout the texture which underpins the harmonic/motivic structure of the movement and provides compositional integrity. Within each individual phrase, and throughout the larger sections, the textural differentiation and superimposition of harmonically contradictory elements are counterbalanced and made less obtuse by the unifying power of the motive, set-class 3-3, while the three main sections (ABA') are connected through the motivic structures E-B<sub>1</sub> - Eb - C-B<sub>1</sub>-Eb (4-7) in the bass, and b<sup>2</sup>-c<sup>3</sup> - eb<sup>3</sup> - b<sup>3</sup>-c<sup>4</sup> (3-3) in the upper line.

### 3. *Presto*

The *Presto* is Skalkottas's first surviving twelve-note work whose formal design is largely determined by the operation of transposition. The movement is divided into three parts, I, II and III, each comprising a number of sections. The formal design resembles that of a large Rondo (ABACA'B'A'C'A). Part I (bars 1-101) has four sections: A (refrain), B and C (episodes) structured as ABAC. Its entire pitch-class content is repeated, transposed at the fifth (T<sub>7</sub>), in part II (A'B'A'C') (bars 102-165), implying a harmonic movement from a 'tonic' region to a 'dominant' one. Part III (bars 166-196) consists only of section A, with the twelve-note sets in their prime form, and a short coda. This treatment of the twelve-note pitch-class material also suggests a form which may be construed as a rounded binary form (ABa), an important point to which I shall return below.

In this study I shall explore the twelve-note set structure within each section, and the way the harmonic 'regions', in conjunction with the structural outline of each section, which in turn is articulated by certain recurring tonal centres in the pitch-class hierarchy of the outer lines, contribute to the formal design. Table IV below gives an overview of the twelve-note set distribution and phrase structure of the movement.

**Table IV**

| Parts | Sections                       | Phrases | Bar Nos. | PC-Set material                           | Thematic material  |
|-------|--------------------------------|---------|----------|---|--|
| I     | A<br>(Refrain)                 | a1      | 1-10     | 1a, 2a, 3a,<br>derived sets I,<br>II, III | Antecedent, with a sentence-like internal structure. First phrase with main theme in the flute (bars 1-5i). Chordal, rhythmically complementary accompaniment. Second phrase, and cadence (bars 5-10). |
|       |                                | a2      | 11-24    | 1a, 2a, 3a,<br>sets I, II                 | Consequent. Repetition of the theme in canon in first violin and viola with polyphonic accompaniment (bars 11-16).   |
|       |                                |         | (17-24)  | 1a, 2a, 3a, III                           | Continuation functioning as a transition to section B.   |
|       |                                | b1      | 25-35    | 1b, 2b, 3b, 4b,<br>5b, 6b                 | Thematic idea played by viola and cello in glissandi figures.  |
|       | B<br>(1 <sup>st</sup> episode) | b2      | 36-51    | 1b, 2b, 3b, 4b,<br>5b, 6b, IV, V          | Development of material previously exposed in phrase b1.   |
|       |                                | a3      | 52-63    | 1a, 2a, 3a, I, II,<br>III                 | Theme in canon in the oboe and bassoon. Rhythmic and registral alterations. Use of the 2/2 + 3/4 meter.  |
|       | C<br>(2 <sup>nd</sup> episode) | a4      | 64-76    | 1a, I, II, III                            | Cadential passage.   |
|       |                                | c1      | 77-83    | 1c, 2c, 3c, 4c,<br>5c                     | Thematic idea in the viola. Prevailing countermelody in the flute and oboe.  |
|       |                                | c2      | 84-92    | 1c, 3c, 4c, 5c,<br>6c, VI, 2c, 7c,<br>8c  | Development of motivic and rhythmic material of c1. Employment of new sets and thematic ideas.   |
|       |                                | c3      | 93-101   | 1c, 2c                                    | Liquidated motive forms of the thematic idea. Cadential phrase.  |



| Parts | Sections | Phrases   | Bar Nos. | PC-Set material                           | Thematic material  |
|-------|----------|-----------|----------|---|--|
| II    | A'       | a'1       | 102-109  | 1a, 2a, 3a, I, II,                        | Thematic idea in the bassoon, rhythmically modified.               |
|       |          |           |          | III (T <sub>7</sub> )                     |  |
|       |          | a'2       | 110-123  | 1a, 2a, 3a, I, II,                        | Repetition of the theme in canon, rhythmically altered.            |
|       |          |           |          | III (T <sub>7</sub> )                     |  |
|       | B'       | (118-123) |          | 1a, 2a, 3a (T <sub>7</sub> )              | Modified transition to section B'.                                 |
|       |          |           |          | 1b(T <sub>7</sub> ), 2b(T <sub>7</sub> ), | Rhythmically compressed repetition of b1.                          |
|       |          |           |          | 3b(T <sub>7</sub> ), 4b(T <sub>7</sub> ), |  |
|       |          | 137-145   |          | 5b(T <sub>7</sub> ), 6b(T <sub>7</sub> )  |  |
|       |          |           |          | 1a, I, II (T <sub>7</sub> )               | Modified and liquidated repetition of a1. Main theme in the flute. |
|       |          | c'1       | 146-152  | 1c(T <sub>7</sub> ), 2c(T <sub>7</sub> ), | Modified reappearance of c1.                                       |
|       |          |           |          | 3c(T <sub>7</sub> ), 4c(T <sub>7</sub> ), |  |
| III   | A        | c2        | 153-165  | 5c(T <sub>7</sub> )                       | Retransition. Rhythmically modified repetition of c2.              |
|       |          |           |          | 1c(T <sub>0</sub> ), 3c, 4c,              |  |
|       |          |           |          | 6c, 7c, 8c, 2c,                           |  |
|       |          | a1        | 166-175  | VI, 5c                                    | Final statement of phrase a1.                                      |
|       |          |           |          | 1a, 2a, 3a, I, II,                        |  |
|       |          |           |          | III                                       |  |
|       |          | 176-189   |          | 1a  | Motivic variations on the theme, based on the twelve note set 1a.  |
|       |          |           |          | 1a  |  |
|       |          | 190-196   |          | 1a  | Coda.  |
|       |          |           |          | 1a  |  |

### 3.1. Twelve-note set distribution and the phrase structure within a large rondo framework.<sup>53</sup>

Each section is built on a different group of twelve-note sets. The pattern of twelve-note set succession and group transposition, can be represented as follows:

| Sections | Twelve-note sets               | Bar Nos. | Set-group transposition |
|----------|--------------------------------|----------|-------------------------|
| A        | 1a, 2a, 3a                     | 1-24     | T <sub>0</sub>          |
| B        | 1b, 2b, 3b, 4b, 5b, 6b         | 25-51    | T <sub>0</sub>          |
| A        | 1a, 2a, 3a                     | 52-75    | T <sub>0</sub>          |
| C        | 1c, 2c, 3c, 4c, 5c, 6c, 7c, 8c | 77-102   | T <sub>0</sub>          |
| A'       | 1a, 2a, 3a                     | 103-123  | T <sub>7</sub>          |
| B'       | 1b, 2b, 3b, 4b, 5b, 6b         | 124-136  | T <sub>7</sub>          |
| A'       | 1a                             | 137-145  | T <sub>7</sub>          |
| C'       | 1c, 2c, 3c, 4c, 5c             | 146-152  | T <sub>7</sub>          |
|          | 1c, 2c, 3c, 4c, 5c, 6c, 7c, 8c | 153-165  | T <sub>0</sub>          |
| A        | 1a, 2a, 3a                     | 166-196  | T <sub>0</sub>          |

As is usual with Skalkottas, each time a group of twelve-note sets is restated it is extensively reinterpreted in terms of instrumentation, registral assignment, harmonic formations, dynamics and rhythm.

#### 3.1.1. Section A (the refrain)

Section A (bars 1-24) outlines a structure which resembles a period, with the consequent merging into a transition. The changes in this periodic structure are emphasized largely by the reiteration of the twelve-note set group content (shown in Ex.4.34.), and by alterations in the texture and instrumentation.

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<sup>53</sup> All the examples in this section should be read in conjunction with the pitch-class hierarchy graph of Example 4.53 in pp.268-9.

## Ex.4.34.

(Section A: twelve-note set structure of the antecedent)

The musical score for Section A shows the twelve-note set structure of the antecedent. The score is divided into three parts: I, II, and III. The first part (I) shows the initial theme, the second part (II) shows a variation, and the third part (III) shows a further variation. The twelve-note set structure is analyzed below the score, showing sets 1a, 2a, 3a, I, II, and III, each with its corresponding intervallic structure.

set 1a: 6-15, 6-15, 3-3, 8-3

set 2a: 6-225, 6-247, (T9)

set 3a: 6-248, 6-246

set I: 6-210

set II: 6-14

set III: 6-14

A certain ambiguity can already be observed, however, at the opening passage with the antecedent (phrase a1, bars 1-10) demonstrating the formal characteristics of a sentence, which Schoenberg describes in the *Fundamentals* as being defined by the immediate repetition of the opening segment of the theme; moreover, 'in the repetition the rhythm and contour of the melody are preserved', although 'an element of contrast enters through the changed harmony and the necessary adaptation of the melody'.<sup>54</sup> The main thematic idea, played by the flute, is based on set 1a and divided into two phrases. The opening four-bar phrase (bars 1-5i) is constructed from the first

<sup>54</sup> Schoenberg, *Fundamentals*, p.21.

hexachord of this set, while its immediate modified repetition (bars 5-10), including a two-bar cadential extension, is based on the second hexachord. The rhythm and contour of the melody are largely preserved, albeit with the melody and accompaniment displaced. The second and fourth trichords of the set (G-Eb-Gb and Bb-C#-D) have the transpositional relationship of a fifth ( $T_7$ ), which underlines the melodic cadential structure of the two opening phrases (bars 1-5, 5-10) and provides a relationship between them comparable to the tonic-dominant form<sup>55</sup> of the sentence (see Ex.4.34).

The thematic flute line is accompanied by the clarinet and bassoon playing sets 2a (set-class 6-Z25/6-Z47) and 3a (set-class 6-Z48/6-Z46) respectively. The pitch-class content of the two hexachords of set 3a does not give the total chromatic; the note Bb is stated twice, as order number 3 and 7, while the F# is missing (see Ex.4.34). These two sets are closely related. As shown in Ex.4.35, the first hexachord of set 3a shares five pitch-classes with the second hexachord of set 2a, while the first hexachord of set 2a shares four pitch-classes with the second hexachord of set 3a; the first trichord of set 3a is the same as the last of set 2a, while the second trichord of set 3a (G#-A-C#) is transpositionally equivalent ( $T_9$ ) to the second trichord of set 2a (C-E-C).

#### Ex.4.35.

(Motivic relationships between sets 2a and 3a)

The musical notation for Ex.4.35 illustrates the motivic relationships between sets 2a and 3a. The top staff, labeled 'set 2a (Cl.)', shows a melodic line divided into two hexachords: 6-Z25 (bars 1-5) and 6-Z47 (bars 6-10). The bottom staff, labeled 'set 3a (Bass.)', shows a corresponding melodic line divided into two hexachords: 6-Z48 (bars 1-5) and 6-Z46 (bars 6-10). Trichord groupings are indicated by brackets and numbers: (1) 3-4 for set 2a and (2) 3-4 for set 3a. A detailed view below the main notation shows the first hexachord of set 2a (6-Z25) and the first hexachord of set 3a (6-Z48) with pitch-class circles and arrows indicating shared and transpositional relationships.

In bars 1-10 the strings (second violin, viola, and cello) play fragments of the sets 2a and 3a. The six-note set I (bars 2-3) results from the pairing of the same order

<sup>55</sup> See *Ibid.*

numbers (1, 2, 3) of the first trichords of sets 2a and 3a. Similarly, the six-note set II (bars 4-5) is formed by pairing the second trichords of sets 2a and 3a, and the twelve-note set III (bars 8-10) is formed by combining the second hexachords of the same sets, with order number 9 (in both hexachords) displaced before order number 7, and order number 12 placed before 11 (see Ex.4.34 and Ex.4.36).<sup>56</sup>

**Ex.4.36.**

(Derivation of sets I, II and III from sets 2a and 3a)

The musical score for Ex.4.36 illustrates the derivation of sets I, II, and III from sets 2a and 3a. The top system shows the first ten bars of the piece, with circled trichords and hexachords indicating the construction of the derived sets. The second system shows the full sets 2a and 3a, and then the derived sets I, II, and III. Set I is a 6-note set, Set II is a 6-note set, and Set III is a 12-note set. The sets are labeled with circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

The pitch-class succession of these derived sets appears to depend on the motivic and phrase structure of the thematic ideas that precede and follow their appearance. For example, the second violin in bars 2-3 plays the motive  $eb^1-f^1$ , repeating the opening notes of the bass line (bassoon) in bar 1, two octaves higher. The double-stopped cello in bar 3 duplicates the final chord of the winds in bar 2 at the same registral level. Similarly, the upper and bass lines of the strings in bars 4-5, conveying set II, anticipate the winds' melodic and harmonic material in bars 5-6 (see Ex.4.36).

The wind thematic group cadences in bar 9 with the tetrachord  $B_1-f-d^2-c\sharp^3$  (set-class 4-12), while the accompanimental string complex, based on set III, punctuates the cadence of the antecedent, in bars 8-10, with the first simultaneity of the movement,

<sup>56</sup> In the printed score the note  $g\sharp^1$  in the second violin at bar 10, is a mistake. In the manuscript this note is  $g^1$ .

B-f-e<sup>2</sup>-eb<sup>3</sup> (set-class 4-5) (see Ex.4.34 and Ex.4.53). These two tetrachords are important structural elements and are included in various cadential chords throughout the piece, as for example the cadences in bars 35, 63 and 100 (see Ex.4.53). Skalkottas's motivic signature, the trichord Bb-C#-D (set-class 3-3) is again prominent in the *Presto*, defining the melodic cadences of section A and each of its modified returns. For example, this motive defines the melodic cadential gesture in the flute, at the end of the antecedent in bars 8-10 (see Ex.4.34); it outlines the upper line of the transition played by the first violin in bars 17-24; it appears at the end of the return of phrase a1 in bars 59-61; finally, it restates the cadential motive of the antecedent in bars 173-175i.

The consequent (phrase a2, bars 11-24) is a modified repetition of the antecedent. In bars 11-16 the theme is played in canon by the first violin and viola, while the accompaniment is given to the winds. The continuation (bars 17-22) functions as a transition to section B, characterized by a transparent texture with sustained notes in the first violin and viola. The closing gesture of section A (bars 23-24), although defined by a dramatic change to homophony and a more dense texture, also contains 'liquidation of motivial characteristics' in the cadential bars 23-24, built on repeated dyads (eb<sup>2</sup>-f<sup>2</sup>, c#<sup>2</sup>-d<sup>2</sup>, d#<sup>3</sup>-c#<sup>3</sup>, e-b) and motivic figures (a#<sup>1</sup>-g#<sup>2</sup>-a<sup>1</sup>, G-c-f#) (see Ex.4.37).

Ex.4.37.

(Closing gesture to section A)

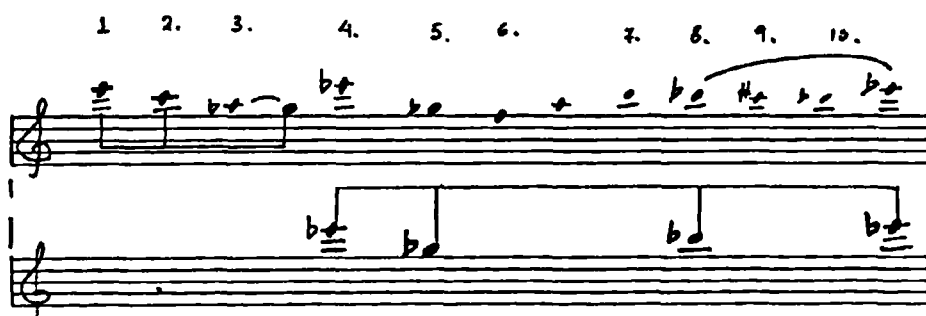
The image displays a musical score for the closing gesture to section A, spanning approximately 12 measures. The score is written for a large ensemble, with multiple staves visible. Key features include:
 

- Measures 1-2:** A circled '2 2' indicates a tempo or meter change.
- Motivic Circles:** Several musical phrases are circled across different staves, highlighting specific motifs. These include dyads and trichords as described in the text.
- Boxed Sections:** Some measures are enclosed in rectangular boxes, possibly indicating specific structural or analytical units.
- Dynamic and Performance Markings:** Markings such as 'f' (forte) and 'arco' (arco) are present, indicating changes in volume and bowing technique.
- Texture:** The notation shows a transition from a more transparent texture to a denser, homophonic texture in the final measures.

Skalkottas, as in the previous two movements, makes use of certain tonal elements within the twelve-note structure. These are prominent from the outset, where set 1a outlines a C major and an Eb minor harmonic context. The note eb<sup>3</sup> is the pre-eminent tonal centre in the upper line, through its continuous reiteration and its registral and timbral disposition, and is surrounded by the notes gb<sup>2</sup> and bb<sup>2</sup>, implying an Eb minor harmonic context (see Ex.4.38).

Ex.4.38.

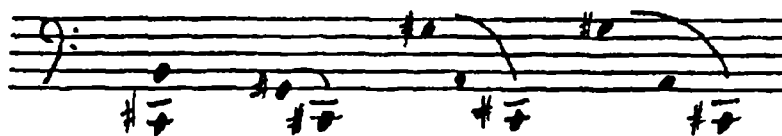
(Tonal centres in the upper line of the antecedent)



The note C#, played constantly by the cello throughout the movement, emphasizing its structural significance in the pitch-class hierarchy of the bass line, supports the cadential chord of the first phrase, C#-B-e<sup>1</sup>-a<sup>1</sup>, in bars 4-5i; while at the cadence of phrase a2 (bars 14-16) it is approached through the linear descending motive g#-A-C# (see Ex.4.39).<sup>57</sup>

Ex.4.39.

(Tonal centre in the bass line)



<sup>57</sup> The pitch-class hierarchy of the section is shown in Ex.4.53.

### 3.1.2. Section B (the first episode)

There is no clear textural break between sections A and B, with the motive  $eb^3-f^3$  (bar 25) functioning as a pivotal interval. Section B (bars 25-52) has an 'etude-like' character, which 'is characteristic of loosely formulated contrasting sections'.<sup>58</sup> It is divided into two phrases which present new thematic ideas and a new textural surface. Its harmonic region is defined by a group of six new sets, shown in Ex.4.40. The loose construction of the section is also manifested in the twelve-note structure, with the sets used freely as melodies, albeit ones which contain all twelve notes of the chromatic scale. For example, the linear presentation of a set might be prolonged through interruptions by rests (for example, set 1b), insertions of notes and segments repeated freely within its exposition (set 5b), or by reiterating pitch-class segments as distinct motivic figures (sets 2b and 3b). However, despite the free treatment of the pitch-class content of the sets each preserves its motivic and harmonic identity and remains a distinct entity.

The first three dyads of set 1b are played in unison by the violins as descending major-seventh glissandi, the most distinctive motivic feature of the section, while its second hexachord supplies the chords in bars 35-36. The clarinet accompanies with set 2b (bars 26-35) while set 3b is played by the viola and cello in unison (bars 26-36). Set 4b, played by the oboe (bars 26-35), derives from the unordered presentation of the pitch-classes within each hexachord of set 3b transposed at the minor sixth ( $T_9$ ). As already discussed in Chapter 2.1.6. this set, although a member of the same set-class of the  $T_0$  form of set 3b, is constantly and deliberately used by Skalkottas as an independent set. Furthermore, this transpositional relationship between the two sets offers maximum pitch-class similarity, with each hexachord of the set 4b sharing four pitch-classes with each of the corresponding hexachords of the retrograde form of set 3bR (see Ex.4.40). The flute plays a continuous semiquaver figure based on the twelve-note set 5b,<sup>59</sup> this

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<sup>58</sup> Schoenberg, *Fundamentals*, p.192.

<sup>59</sup> Set 5b is symmetrically built around the axis of the minor third  $F-Ab$  (pitch-class order 6 and 7). Its second hexachord is an unordered transposition of the first at the major sixth ( $T_9$ ). However, this transpositional relation is not further exploited.



figure, through the insertion of pitch-class segments within the exposition of the set, is expanded throughout most of the phrase (bars 25-32i).

**Ex.4.40.**

(Twelve-note set structure of section B)

Handwritten musical score for a woodwind and string ensemble. The score is written on multiple staves, with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass, Violin I (vi1), Violin II (vi2), Viola (via), and various Horns (1b, 2b, 3b, 4b, 5b, 6b). The notation includes melodic lines, fingerings, and articulations. The score is divided into measures, with some measures containing multiple notes and rests. The overall style is that of a handwritten manuscript, with clear notation and some corrections.

In bars 27-35 the bassoon plays the twelve-note set 6b, aurally and thematically the most prominent set of the section. Its internal pitch-class structure outlines in the bass line a tonal-like progression  $e-f-F\#-G-C$ , with which Skalkottas skilfully defines the cadence of phrase b1 (bars 35-36), based on a repeated note C (see Ex.4.41). In this cadence the tetrachord  $b^1-c^2-e^2-a\#^2$  (4-5), played by the upper strings, is an inversion transposed at the perfect fourth ( $1\sharp$ ) of the cadential tetrachord 4-5 of phrase a1 (bar 10). The cadence also includes in the winds the trichord  $f\#^2-d\#^2-C$  (3-7), transpositionally equivalent ( $T_4$ ) to the wind trichord  $e^1-b-c\#$  (3-7) at the cadence of phrase a2 (bar 16), as shown in Ex.4.42. These transpositional and inversional relationships suggest a harmonic movement comparable to 'modulation', which becomes apparent during the course of the movement, particularly at the end of section C, as will be shown below.

Ex.4.41.

(Cadence to phrase b1)

Although the movement of the bass suggests a C major orientated cadential scheme, the viola and cello outline the movement  $c\#-f\#$  in bars 34-36i (implying a V-/ relationship) while the flute melody emphasizes the notes  $eb^3$  and  $a\#^3(bb^3)$  in bars 26-32i (see Ex.4.41). These diverse and harmonically contradictory relationships illustrate

the polyphonic nature of section B, as well as the use of divergent, tonally reminiscent motion of the individual lines and textural complexes.

**Ex.4.42.** (Harmonic correspondences in the cadences to the antecedent, consequent and phrase b1)

$$e^b^2 - e^1 - f - B \quad a^{\#^2} - e^2 - c^2 - b^1$$

$$\quad \quad \quad \underbrace{\hspace{10em}}_{4-5 \text{ (15)}} \quad$$
  

$$e^1 - b - c^{\#} \quad f^2 - e^2 - C$$

$$\quad \quad \quad \underbrace{\hspace{10em}}_{3-7 \text{ (T4)}} \quad$$

Thematic and motivic material exposed in phrase b1 is elaborated in phrase b2, which develops new motivic ideas based on sets IV and V, and a fugato presentation of these new motives. A rearrangement of the second hexachord of set 5b creates the six-note set IV (see Ex.4.40), played by unison clarinet and bassoon in a descending scale-like figure (bars 36-37), loosely imitating the descending glissandi figures of phrase b1. In bars 44-45 the same instruments play the six-note set V, a

rearrangement of the first hexachord of set 5b, in a manner motivically similar to that based on set IV.

Homorhythmic motives based on sets 3b and 5b in the upper strings in bars 37-41 are engaged in a contrapuntal discourse with the oboe playing the predominant motive of the phrase, based on set 6b. The flute accompanies with set 1b and emphasizes  $f\#^3$  and  $c\#^3$  in the pitch-class hierarchy of the upper line (see Ex.4.53). Thus, the fifth relationship  $c\#-f\#$ , initially found in the lower strings at the end of phrase b1, is transferred to the upper line in phrase b2. The bass reiterates the notes Db-C which lead, via the note G, to Bb<sub>1</sub> (bars 46-50).

In the cadential bars 50-51 the preceding textural and motivic activity ceases and the section culminates with a *sf* chord, which includes an Eb minor triad in the strings. The tonal centre Bb<sub>1</sub> in the bass, together with this Eb minor triad, prepares the harmonic environment for the return of section A. In bar 51 the cadence is reduced to the chromatic tetrachord  $e^2-f^1-eb^1-gb$  (4-1) which anticipates the structural pitch-classes E, Eb, and Gb of the main theme (see Ex.4.53).

### 3.1.3. The first return

Skalkottas, characteristically restating a passage with substantial changes, re-presents phrase a1 with instrumental, rhythmic and textural alterations and an irregular 2/2 + 3/4 metre. Unlike the rhythmic and phrase structure of the antecedent (bars 1-10) this metric change allows a regular periodic construction, which restates the antecedent in a sequence of six two-bar, downbeat phrases (see Ex.4.43). Both the theme, played in canon by the oboe and bassoon, and the polyphony of the section, are reminiscent of phrase a2 (bars 11-16). A two-bar extension emphasizes the cadential chords  $b^3-f^3-c\#^1-D$  (4-12) in bar 61, and  $eb^3-e^2-f-B$  (4-5) in bar 63.

## Ex.4.43.

(The first return of section A)

The musical score for Ex.4.43 is presented in two systems. The top system covers measures 55 to 59, and the bottom system covers measures 60 to 64. The score is written for a string quartet (2 violins, 2 violas) and includes a piano accompaniment. The top system shows measures 55-59, and the bottom system shows measures 60-64. The score features various musical notations including notes, rests, and dynamic markings. The bottom system includes a section labeled '4-12' and '4-5' at the end, indicating specific pitch-class sets.

Bars 64-72, characterized by a sparse texture, are a compressed and extensively modified repetition of the consequent. The melodic ideas of the phrase, played by the first and second violins, are accompanied by the oboe, bassoon, viola and cello playing single repeated notes based on the pitch-classes of set 1a, in the manner of a pedal point, while the cadential chords are reversed from their appearance in bars 9-10, with the tetrachord 4-5 preceding that of 4-12. The closing gesture of the section in bars 73-75, with its thin, high-register, homophonic texture, is substantially different to the cadence of the refrain in bars 23-24 (see Ex.4.44).

In the bass line the pitch-class hierarchy in phrase a1 (bars 52-63) changes from that of the antecedent (bars 1-10), and overall, the Eb minor environment predominates, with the notes  $eb^3$ ,  $a\sharp^3(bb^3)$ , and  $Bb_1$  as important tonal centres in the upper and bass lines (see Ex.4.53). A pause bar separates the refrain from section C.

## Ex.4.44.

(Closing gesture to the return of section A)

The musical score for Ex.4.44 is presented in two systems. The first system consists of three staves labeled 1a, 2a, and 3a, followed by a grand staff labeled 4-5 and 4-12. The second system also consists of three staves labeled 1a, 2a, and 3a, followed by a grand staff labeled 4-5 and 4-12. The score includes various musical notations such as notes, rests, and dynamic markings (pp, f). Circled annotations highlight specific musical phrases and structures, including a phrase in the first system and a phrase in the second system. The score concludes with a 'G.P.' (Grave) marking.

## 3.1.4. Section C (the second episode)

Section C (bars 77-102) is divided into three phrases, largely defined by abrupt textural changes. It is more developmental than the other two sections and recalls the trio structure of the second episode in a classical rondo, although without the modulatory middle-section.<sup>60</sup> Phrase c1 presents the basic thematic ideas and the motivic and rhythmic material which distinguishes this section. In phrase c2 this material is further developed, while new sets and motives are introduced. Finally, the thematic idea of phrase c1 reappears in phrase c3, thus outlining a ternary-like structure.

In addition to the introduction of entirely new sets, those derived from different forms of sets previously employed in section B are also used here,<sup>61</sup> thus further emphasizing the developmental character of this section (see Ex.4.45). The sets are presented and manipulated in a way that reinforces the semitonal relationships within their pitch-class structure, particularly at melodic cadences (e.g.  $ab^2-g^2$  in bar 81,  $f\#-g$  in

<sup>60</sup> For example, in Beethoven's Rondo from the piano sonata Op.22, 'the C-section (bars 72-111) begins like a trio of the etude-like type' and 'combines trio character with the procedures of the modulatory middle section, or *Durchführung*'; for a harmonic analysis of this section, see Schoenberg, *Fundamentals*, p.198. Also, a relatively detailed thematic analysis of the movement is given by Tovey in *A Companion to Beethoven's Pianoforte Sonatas*, (The Associated Board of the Royal Schools of Music, London), 1931, pp.87-89

<sup>61</sup> Skalkottas derives these sets using the same method described in Chapter 2.1.6., and in a way similar to that of set 4b in section B.

## Ex.4.45.

(Twelve-note set group of section C)

1c

3c

[1c(T6)]

2c

[5b(T4)]

4c

5c

[3b(I2)]

6c

7c

8c

bar 83,  $a\sharp^1-b^1$  and  $c\sharp^2-d^2$  in bars 84-86, and  $c\sharp^3-d^3$  in bars 94-101). The predominant thematic idea, played by the viola (bars 77-83), is based on set 1c, whose exposition is interrupted at the note F (order number 9) in bar 80 for the restatement of its first hexachord, now unordered; the last trichord of the set appears reordered in bars 82-83, for cadential reasons (to produce the semitonal, melodic cadence  $e-f\sharp-g$ ). However, in subsequent appearances it follows the pitch-class order shown in Ex.4.45, as for example in bars 84-92, where the twelve-note set is played in unison by the clarinet

and viola. Set 2c, played by the cello and accompanying contrapuntally the thematic viola line in bars 77-83, is derived from the unordered transposed form at  $T_4$  of set 5b. As shown in Ex.4.46, the notes F, C, G of the set 2c and their position in the bass line, played canonically by the bassoon and cello, intensify a tonal-like movement around the note C.

Set 3c derives from the transposition at the tritone ( $T_6$ ) of set 1c; in bars 78-79 its first hexachord, in an exact transposition at  $T_6$  of the first hexachord of set 1c, is played by the flute, and is accompanied by the oboe playing the first hexachord of set 4c; in bar 83 the second hexachord of set 3c is heard in the first violin as an unordered transposition at  $T_6$  of the second hexachord of set 1c, accompanied by the viola playing the second hexachord of set 4c (see Ex.4.46). The pitch-class content of the combined sets 3c and 4c, played by the flute and oboe in bars 78-79, is equivalent to that of the six-note sets I and II of section A (see Ex.4.47). Thus, the opening phrases of both sections (A and C) are related.

**Ex.4.47.**

(Relationships between the sets 3c-4c of section C and I-II of section A)

The musical notation for Ex.4.47 consists of three staves. The top staff is for Flute (Fl), the middle for Oboe (Ob), and the bottom for a single melodic line. The Flute and Oboe parts are grouped into two sections labeled I and II. The bottom staff shows a sequence of notes with pitch-class labels 6-210 and 6-14.


In bars 81-86 the bassoon plays set 5c, which derives from the inversion transposed at the major second ( $I_2$ ) of set 3b. The cadence in bar 83 is established by a change of metre from 2/2 to 3/2 which, together with continuous dotted rhythmic patterns, large melodic intervals, the *f* dynamic and *ritenuto* indication, distinguishes this phrase from its continuation, which returns to 2/2 metre. The note  $Bb_1$ , played *sf* by the bassoon, and supported both linearly by the fifth  $Bb-f^1-Bb_1$ , and as a simultaneity  $Bb_1-f$ , is established as the predominant tonal centre in the bass at this cadential point.



**Ex.4.46.**

**(Twelve-note set structure and tonal centres in the bass of section C)**

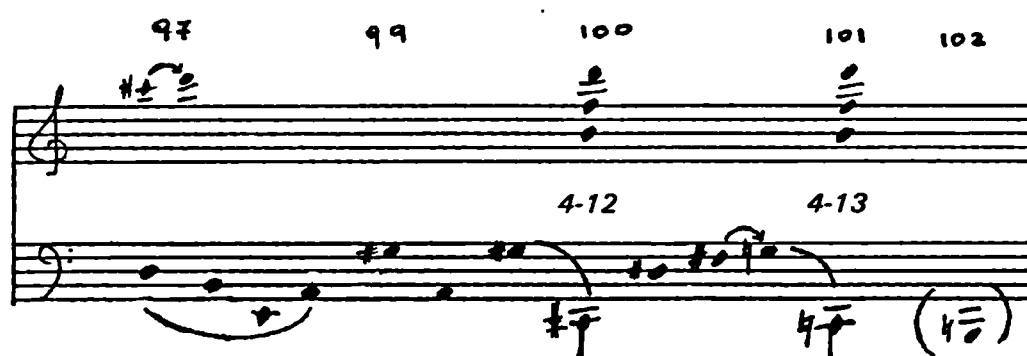
[illegible]

Another abrupt textural change introduces phrase c2. Its thematic idea, played by the clarinet and the viola in unison, is based on set 1c and characterized by broad rhythms. The cello accompanies with an ostinato-like rhythmic figure , thus continuing the distinctive rhythm of the section into the second phrase. The developmental character of the phrase is enhanced by the introduction of melodic ideas based on new, distinct pitch-class sets (see Ex.4.45).<sup>62</sup> A texturally dense cadence, which includes the set-class 4-5 in the lower strings, marks the end of the phrase c2 at bar 92.

The predominant thematic ideas of phrase c3 are derived from the pitch-class content of set 1c, and are contrapuntally accompanied by a sequential quaver figure, based on set 2c, reminiscent of the flute motive in phrase b1 of section B. They liquidate important motivic features of the theme and lead towards the cadence of this section and, by extension, the entire part I. Skalkottas defines this cadence (bars 100-101) with textural and dynamic changes. It contrasts with the polyphony of the adjacent sections, and is characterized by homophony, repeated *ff* quaver chords and a tonal-like cadential gesture. In the voice leading of the bass (bassoon, bars 97-101) a reordering of the first hexachord of set 2c results in a movement from the tonal centre C# to C, which is reached in bar 101 via the linear movement d-B-E-A-g#-C#-d#-f#-g-C (see Ex.4.48).

Ex.4.48.

(Movement of the bass line at the cadence to section C)



<sup>62</sup> Set 6c is played by the second violin in bars 84-87; its first five pitch-classes are accompanied in parallel fourths by the first violin, playing a melodic fragment (symbolized as VI in the annotated score and Table IV above), which derives from the inverted form transposed at the fifth of set 3b(l7). In bars 87-90 the first violin plays set 7c, while in bars 88-91 the second violin is based on the new set 8c, whose motivic structure comprises three short phrases each outlining the interval of a perfect fifth, d<sup>1</sup>-(e<sup>1</sup>-f<sup>1</sup>)-a<sup>1</sup>, db<sup>1</sup>-(c<sup>1</sup>-bb)-ab, and b-(eb<sup>1</sup>-g<sup>1</sup>)-f<sup>1</sup>.

This feature is reminiscent of, but not identical to, the linear harmonic motion in the cadence of phrase b1 (bars 33-35). The tetrachord  $C\#-b^1-f^2-d^3$  (set-class 4-12) here functions as an appoggiatura to the final tetrachord  $C-b^1-f^2-d^3$  (4-13). As shown in Ex.4.49, the cadential tetrachord  $A-g\#-e^2-a\#^2$ , at bars 100-101, is a transposition at the fourth ( $T_5$ ) of the cadential  $B-f-e^2-e b^3$  (4-5) tetrachord of section A (bar 10). This could be considered a 'modulatory' chord leading to Part II, in a manner analogous to a large-scale tonal movement from tonic to dominant, via the subdominant ( $T_0 - T_5 - T_7$ ).

The predominant tonal centres in the pitch-class hierarchy of the upper line are the notes  $eb^3$ ,  $bb^2$  and  $d^3$ , the latter functioning as a leading-note to the  $eb^3$ . In the bass line the prevailing tonal centres are the  $Bb_1$  and  $C$ , often embellished by the motive F-C-G and the semitonal figures B-C and  $C\#-C$  (see Ex.4.53).

**Ex.4.49.** (Harmonic relationships between the cadences to sections A, C and the antecedent of A')

The diagram illustrates the harmonic relationships between three musical sections. Section A (bar 10) shows a 4-5(T0) tetrachord. Section C (bar 100) shows a 4-5(T5) tetrachord. Section A' (bar 109) shows a 4-5(T7) tetrachord. Arrows indicate the progression from (II) to (IV) to (V).

### 3.1.5. Part II

A sudden textural reduction marks the opening of part II. Section A' is sparse, almost pointillistic when compared with Skalkottas's general tendency towards complex, polyphonic textures. The thematic and motivic material, based on the pitch-class

content of the refrain transposed at the fifth (T<sub>7</sub>), is presented as a contrapuntal dialogue between the thematic bassoon line and the strings. In the pitch-class hierarchy the note  $bb^3$  prevails in the upper line, and the  $F^\sharp$  in the bass (see Ex.4.53). The cadence in bars 122-124 is similarly defined to that in bars 23-24, although with voice interchanges. In section B' Skalkottas follows the formal prototype according to which 'variation is not strictly necessary' since 'the subordinate group is repeated only once, after a number of intervening variations'.<sup>63</sup> He recapitulates only its first phrase (b'1), transposed at the fifth, with very few motivic and rhythmic alterations, while its second phrase is omitted. The bassoon melody, leading to the cadence, emphasizes the note G through repetition and the cadential motive  $c^\sharp$ -d-G (bars 133-134) (see Ex.4.50).

Ex.4.50.

(Cadence to section B')

The musical score for Ex.4.50 is presented in two systems. The top system contains the bassoon part (labeled (bassoon) at the bottom) and the cello part (labeled (cello) at the bottom). The bassoon part has a circled measure 131 and a circled measure 135. The cello part has a circled measure 135. The score shows a contrapuntal dialogue between the bassoon and cello, with the bassoon emphasizing the note G and the cello emphasizing the note  $c^\sharp$ . The bottom system shows the continuation of the bassoon and cello parts, with the bassoon part ending in a cadence.

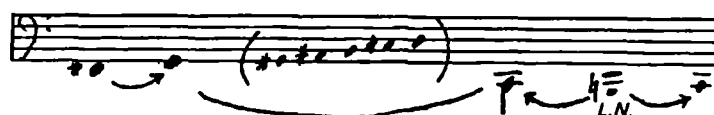
Bars 135-136 are based on a repeated, pedal-like  $c^\sharp$ , played in unison by the viola and cello, and supported by the fifth  $g^\sharp$ - $c^\sharp$ . This  $c^\sharp$  is a transposition at the fifth of the sustained  $f^\sharp$  in bars 36-37 (at the beginning of the now omitted phrase b2) and it prepares the reappearance of the predominant tonal centre  $C^\sharp$  in the bass line of the refrain. The upper line (flute) of section B' emphasizes the note  $bb^3$  in continuous crotchet triplets.

<sup>63</sup> Schoenberg, *Fundamentals*, p.194.

The remaining sections of Part II, A', C'[C(T<sub>0</sub>)], recapitulate a liquidated form of their main thematic statements. Section A' presents a dance-like thematic idea, based on set 1a(T<sub>7</sub>), played by the flute and accompanied linearly by sets I, II and III. The predominant tonal centre shifts to g# in the bass, which also has a fifth relationship with the c# of the previous section. This g# is embellished by an A in the bass, while the upper line outlines the motive g#<sup>3</sup>-a<sup>3</sup>, played in contrary motion. After a crotchet rest the continuation of the theme is interrupted by the opening phrase of section C', with the thematic idea played by the oboe. In bars 146-152 the tonal centre in the bass does not change to G, as might be expected from this section being a transposition at the fifth of the equivalent section in part I, but remains as C, and is supported linearly by the tonal-like progression F#-G-C (see Ex.4.51).

**Ex.4.51.**

(Tonal centre in the bass of phrase c'1)



Following a two-beat ensemble rest Part II ends with phrase c2 (of section C') in its original twelve-note setting (T<sub>0</sub> form of the sets used), which 'neutralize[s] the modulatory momentum and liquidate[s] motival obligations created within the section, and at the same time prepares the listener for the return to the recapitulation'.<sup>64</sup> This phrase functions, therefore, as the retransition, which 'modulates' to prepare the final return of section A. After an initial semitonal oscillation, B<sub>1</sub>-C, the bass (bassoon) progresses to the C#, which supports the sustained cadential chord C#-G-f-b-f#<sup>1</sup>-c<sup>3</sup>-g#<sup>2</sup>-eb<sup>3</sup>-e<sup>3</sup> (bar 165) (see Ex.4.53). The cadence, with its homophonic structure and sustained chords, texturally resembles the cadence at the end of part I.

<sup>64</sup> Schoenberg, *Ibid.*, p.209.

### 3.1.6. Part III

A faster tempo, *Prestissimo*, accompanies the final appearance of the refrain. The antecedent (bars 166-175) is almost exactly recapitulated, with only a few minor rhythmic changes, while the continuation presents liquidated material from the consequent. After the final statement of the main theme the movement ends (bars 190-196) with a phrase built on material from section A, in a manner analogous to 'repeated cadences to the tonic'.<sup>65</sup> In the pitch-class hierarchy of the upper line tonal centres pertaining to an Eb minor triad predominate, with the note bb<sup>3</sup> as the final note of the line, while in the bass the main tonal centre remains C# (see Ex.4.53).

## 3.2. The formal design reconsidered: The *Presto* as a rounded binary form.

Bailey, discussing Webern's music, questions whether the rondo form can be successfully integrated in a twelve-note context. She argues that:

Since the original twelve-note composers earnestly avoided literal repetition, the one way left for them to implement the returns that are the basis of rondo form was the use of the same set of rows at the places where the refrain was called for. Considering that the twelve-note technique came about ostensibly as a means of ensuring that no tonal preference was established, one would suppose that if the system was used successfully the listener should not be aware of the return of a particular set of rows or of a certain level of transposition. It would seem therefore that the basic premise of the technique and the essential requirements of this form are incompatible, the real success of either resulting in, or perhaps depending upon, the failure of the other.<sup>66</sup>

Skalkottas, perhaps conscious of this inherent incompatibility, endeavours to make the structural outline of the rondo form identifiable both aurally and in the score. Although the refrain is largely varied upon its returns, except for its final restatement in

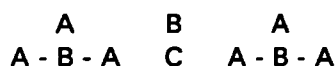
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<sup>65</sup> *Ibid.*, p.212.

<sup>66</sup> Bailey, *The Twelve-Note Music of Anton Webern*, pp.237-38.

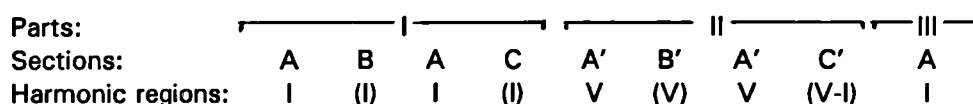
part III, it is easily identified by the recurring intervallic structure of its sets, particularly the thematic set 1a. Furthermore, each section is distinguished by different twelve-note set groups, texture and articulation, and certain characteristic thematic ideas and rhythmic figures, as for example the descending glissandi figures associated with section B, and the dotted rhythms with section C.

Schoenberg, discussing the classical large Rondo form in the *Fundamentals*, refers to section C as being longer and more elaborate than the other two. He claims that it 'resembles the trio of a scherzo or the elaboration of a sonata-allegro. Thus, the whole form becomes a complex ternary structure'<sup>67</sup> as follows:



Skalkottas does not strictly follow the formal prototype of the classical rondo form. Section C, with its trio-like phrase structure and developmental character, could be construed as the middle section of such a model. However, harmonically it belongs to part I, as evidenced by the transposition at the fifth of the pitch-class content of the entire first part of the movement (ABAC) in the second part. Diagram I represents the harmonic<sup>68</sup> and formal design of the movement:

### Diagram I



This shows that the rondo form of the *Presto* is also strongly reminiscent of a 'three-phrase' binary form,<sup>69</sup> which is essentially a 'rounded' binary form with 'the recapitulation of the first strain in the tonic key to close the piece'.<sup>70</sup> The distinctive characteristics of the rounded binary form are the cadence at the end of the first part

<sup>67</sup> Schoenberg, *Fundamentals*, p.196.

<sup>68</sup> The term harmonic structure indicates the twelve-note set content of each section. The symbols I, (I), V, and (V), represent the harmonic regions which are defined by the set structure of a section. The roman numeral I represents the twelve-note set structure of section A, with the sets in their prime form. (I) shows a different region, with new sets in their prime form. V and (V) represent harmonic regions which have a transpositional relation of a fifth with their equivalent regions I, and (I).

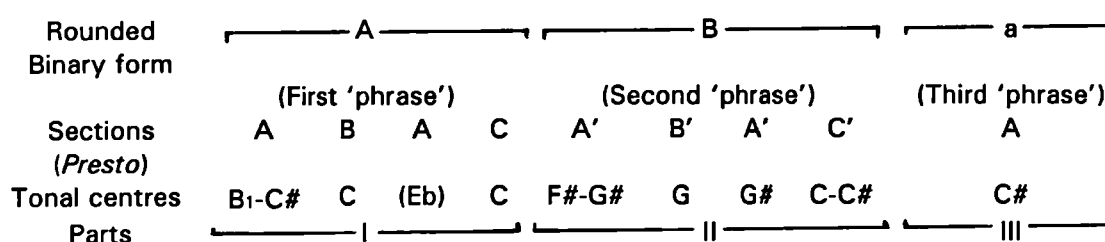
<sup>69</sup> Rosen, *Sonata Forms*, p.21.

<sup>70</sup> Michael Tilmouth, 'Binary Form' *The New Grove Dictionary of Music and Musicians*, 2 (1980), pp.707-9, p.708.

and the movement towards the dominant in the second part.<sup>71</sup> Part I of the *Presto* could represent the first 'phrase' of the binary form, and parts II and III the second and third 'phrases' respectively. As already noted, in the cadence to part I (bars 100-101) Skalkottas uses twelve-note material from section C, retaining the same harmonic content. However, he treats this material so as to be transpositionally equivalent to the material from section A; thus, a tonally reminiscent modulatory movement occurs at the end of part I.

Moreover, the movement of the bass within each formal area is indicative of the harmonic structure of the movement, while the tonal centres and their position at important cadential points also encourage a reading of the *Presto* as a binary structure. Diagram II summarizes the formal plan as a rounded binary form, and presents the principal tonal centres within each section:

### Diagram II



As detailed in Ex.4.53, the predominant tonal centres in the bass line of the refrain are the notes C#, B<sub>1</sub> (the latter having a large-scale leading-note relationship with the subsequent C of the first episode) and G (which has a fifth relationship with the subsequent C). Phrase b1 of section B moves around the tonal centre C, while in phrase b2 the bass proceeds towards Bb<sub>1</sub>, anticipating the Eb minor environment of the refrain's first return. Although the twelve-note pitch-class content of the refrain is restated intact, the change of the pitch-class priority in the bass suggests that Skalkottas places the first return not in the 'tonic' but in another 'key', evoking distant similarities with certain rondo structures found in classical works.<sup>72</sup> Section C establishes the note C as the principal tonal centre in the bass. In part II the bass of the

<sup>71</sup> See Rosen, *Sonata Forms.*, p.21.

<sup>72</sup> For example, Schubert, like his Viennese predecessors, occasionally placed returns of the refrain in keys other than the tonic. In the Rondo of his A major Sonata (1828), for example, the first return of the refrain is not in the tonic but in the submediant.



refrain is centred on the expected G#, while the bass of section B' centres on G, and has a fifth relationship with the following C of phrase c'1; phrase c'2 is centred on C#, as is part III, the third phrase of the rounded binary form, and which, according to the formal prototype, should be a recapitulation of the first strain in the tonic key.

Briefly, as shown in Ex.4.52, in part I the tonal movement of the bass descends a half-step from the C# of the refrain to the C of the two episodes. In part II, after an initial movement to pitch-classes having a fifth relationship with these notes, the bass moves in the opposite direction from C to C#. These shifts of the tonal centres in the bass line suggest that Skalkottas creates an analogy to the cadential structure of the binary form: note C# could be considered as the 'tonic', while note C, symbolized by an asterisk (\*), as the structural goal of the bass movement in a different 'key'.<sup>73</sup>

**Ex.4.52.**

(Presto: tonal centres and movement of the bass line)

The diagram illustrates the tonal centers and movement of the bass line for a piece in Presto. It is organized into three main sections: Phrases, Parts, and a summary of tonal centers.

- Phrases:** A sequence of notes on a staff, labeled a1, a2, a3, b1, b2, a1, c1, and c3. The notes are: a1 (F#), a2 (G), a3 (A), b1 (B), b2 (C), a1 (B), c1 (C#), and c3 (D).
- Parts:** A sequence of notes on a staff, labeled I, II, and III. The notes are: I (F#), II (G), and III (A).
- Tonal Centers:** A summary of the tonal centers for each part, labeled (I), cadence (\*), (\*), and (I). The notes are: (I) (F#), cadence (\*) (G), (\*) (C), and (I) (A).

The function of these tonal centres as structural goals disguise the overt tonal relationships created by the transposition of pitch-class material at the fifth. Within a twelve-note context the chromatic relationship (C, C#) suggests a harmonic movement equivalent to the move away from and subsequent return to the tonic, thus resolving tension. Throughout this movement in the bass the upper line largely outlines an Eb minor context, a distinctive characteristic of Skalkottas's harmonic vocabulary. This gives a sense of stability to the movement and counteracts the overall harmonic and structural contest.

<sup>73</sup> By analogy with Rosen's harmonic schema of a binary form, this (\*) could be seen as equivalent to the 'dominant'.

Ex.4.53. (*Presto*: pitch-class hierarchy graph and schematic presentation of the cadential structure)

The musical score for Ex.4.53, *Presto*, is presented across five systems of staves. The notation includes pitch classes, accidentals, and various annotations indicating pitch-class hierarchy and cadential structure.

**System 1 (Measures 1-16):** The first system shows measures 1 through 16. Annotations include  $a1$  (measures 1-10),  $4-12$  (measures 11-12),  $4-5$  (measures 13-14), and  $a2$  (measures 15-16). A bracket connects the end of the first system to the beginning of the second system.

**System 2 (Measures 17-35):** The second system shows measures 17 through 35. Annotations include  $a3$  (measures 17-24),  $b1$  (measures 25-35), and  $4-5 (15)$  (measures 34-35). A bracket connects the end of the second system to the beginning of the third system.

**System 3 (Measures 36-51):** The third system shows measures 36 through 51. Annotations include  $4-5$  (measures 36-37),  $b2$  (measures 38-50), and  $4-1$  (measures 50-51). A bracket connects the end of the third system to the beginning of the fourth system.

**System 4 (Measures 52-75):** The fourth system shows measures 52 through 75. Annotations include  $a1$  (measures 52-60),  $4-5$  (measures 61-62),  $a4$  (measures 63-74), and  $4-12$  (measures 75-76). A bracket connects the end of the fourth system to the beginning of the fifth system.

**System 5 (Measures 76-102):** The fifth system shows measures 76 through 102. Annotations include  $c1$  (measures 76-83),  $c2$  (measures 84-91),  $c3$  (measures 92-101), and  $4-12 (15)$  (measures 102-103). A bracket connects the end of the fifth system to the beginning of the sixth system.

## Ex.4.53 (cont.)

102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 115. 123 126 127 128.

4-5 (77)

130. 131. 132. 133. 135-6. 137. 139. 145. 146. 147. 149. 150. 151. 152.

153. 154. 157. 160. 161. 165. 166. 167. 168. 169. 170. 171. 172.

173. 175. 176. 178-180. 181. 183. 186. 189. 190. 193.

-a1- 4-5 a5 coda

4-12

### 3.3. Conclusion

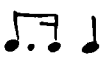
Skalkottas's fascination with the fusion of traditional forms to produce new formal structures is again evident in this movement. He reassesses conventional tonal structures by superimposing two diverse forms to produce a formal design which incorporates a large Rondo form within the superstructure of a rounded binary form. The 'loosely organized' rondo form, which 'tends by its very looseness to a resolution of tension'<sup>74</sup> is manifested in the sequential juxtaposition of distinct sections, the restatement of a refrain between episodes, and the rather free treatment of a plethora of twelve-note sets, particularly in the episodes, which behave as distinct melodies contrapuntally juxtaposed within a polyphonic texture. The binary superstructure is suggested by the recurrence of consecutive sections transposed at the fifth, and by the tonal centres functioning as structural goals, which contribute to the definition of the cadences and the large-scale form of the movement.

Although this is a twelve-note work, tonal elements such as triadic formations, the support of tonal centres by fifth and semitonal relationships, the use of transpositional levels implying modulation to a different 'key', and tonally reminiscent cadential formulae are all incorporated within the twelve-note texture. With this tonal/twelve-note parallel, Skalkottas perhaps intended to allude to rather than identify with a tonal system. However, he disguises this 'tonal' modulatory movement between formal areas by creating an underlying structure, essentially founded upon a large-scale chromatic movement from C# to C in the bass.

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<sup>74</sup> Rosen, *Sonata Forms*, p.123.

## 4. General Conclusion to the Octet

Despite the different compositional approaches in each of the three movements of the Octet certain unifying properties and distinctive characteristics emerge. These include: i) the segmentation of each movement into several major sections, each consisting of a distinct group of pitch-class material or twelve-note sets; ii) extensive polyphony, with each line having its own rhythmic and harmonic structure, and moving independently from each other, often resulting in conflicting harmonic events;<sup>75</sup> iii) an abundance of short phrases juxtaposed within the polyphonic lines, all of which result in a complex motivic and rhythmic mosaic; iv) the widespread use of the interval of a minor third and the set-class 3-3; v) the use of the distinct rhythmic motive ;<sup>76</sup> vi) the use of texture and timbre to define the phrase structure within sections; vii) perpetual contrast of timbre and instrumental colour and the use of extreme instrumental tessituras; viii) the predominance of texturally dense cadences, homophonically constructed; ix) the punctuation of cadential points by chords frequently built on the note C, often supported by fifth or semitonal relationships or other tonally reminiscent cadential formulae; x) the underpinning of the formal design with procedures reminiscent of tonal structures; and xi) the use of tonal centres, i.e. single notes at a specific pitch level which both predominate and gain priority in the pitch-class hierarchy of the outer lines; these are often found at cadential points and are of great importance as a means of organizing the form.

Skalkottas frequently incorporates tonally reminiscent elements within the twelve-note context. However, the analysis has shown that tonal orientation is not bound to triadic material, nor do triads necessarily imply tonal functionality. Skalkottas does manipulate his twelve-note material in a way that often invokes a tonic-dominant relationship, which supports and punctuates his cadences. In terms of orthodox twelve-note theory, this might be seen as a deficiency in his technique; however, Skalkottas

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<sup>75</sup> Such a practice might be influenced by Schoenberg's opinion that: 'We are turning to a new epoch of polyphonic style, and as in the earlier epochs, harmonies will be a product of the voice leading: justified solely by the melodic lines!'; (Schoenberg, *Theory of Harmony*, p.389.)

<sup>76</sup> For example, this rhythmic motive is found throughout section B of the *Allegro*, in bars 1-7 and, in a varied form, in bars 32-34 of the *Andante*, and in section C of the *Presto*.

never used the twelve-note method exactly, and it appears that triads arising from twelve-note procedures were not to be excluded from his harmonic vocabulary.

Finally, it is apparent that, in the Octet, he appropriates traditional concepts of musical form and adapts classical formal prototypes to a dodecaphonic context. The *Andante* is based on a simple ternary form, following the structural and harmonic requirements of the traditional model. The adoption of this uncomplicated form allows him the freedom to grapple with his twelve-note method. In the *Allegro* and the *Presto*, both complex structures but with similarities in their approach, he attempts to integrate two different forms which, however, result in formal ambiguity. This practice, as Dahlhaus notes in another context, 'leave[s] open the question whether the ambiguity is to be assessed as differentiation or uncertainty, as sign of emancipation or formal decay'.<sup>77</sup>

Yet, Skalkottas's reinterpretation of traditional forms leads to new and interesting musical structures, while simultaneously revealing a compositional disjunction between these traditional forms and the new harmonic language he was attempting to absorb. In the Octet we see Skalkottas's struggle to reshape and accommodate the traditional within a new musical environment, as well as the impact this had on the development of his own musical voice.

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<sup>77</sup> Dahlhaus, *Analysis and Value Judgement*, p.76.

*Better if it lasts for many years;  
and, old now, moor at the island,  
wealthy with all you've gained on the way,  
not expecting Ithaka to give you riches.*

(Cavafis, *Ithaka*)

## CHAPTER FIVE

### Compositional processes in the *Ouvertüre* of the First Symphonic Suite for large orchestra

The First Symphonic Suite is scored for a full orchestra consisting of woodwinds (3 flutes, 2 oboes, 2 clarinets, bass clarinet, bassoon, contrabassoon), brass (4 horns, 3 trumpets, 3 trombones, bass tuba), percussion (timpani, tambourine, triangle, cymbal, large and small drums, tam-tam etc.), and strings (first and second violins [about 40],<sup>1</sup> violas, cellos and double basses). It is in six movements: *Ouvertüre*, *Thema con Variazioni*, *March*, *Romance*, *Siciliano-Barcarole*, and *Rondo-Finale*.

The piece was written in 1935, a significant year for Skalkottas because it marked a return to composing twelve-note music after a break of more than two years, an interruption which began at the time of his return to Greece in 1933, and during which he composed only a few tonal works such as the *Greek Dances*. The works of this year show two different approaches to twelve-note technique. In pieces such as the Third String Quartet (1935), as with the earlier *Andante* of the Octet, the sets are presented linearly as entire melodies, usually played by one instrument, while the pitch-class order within each appearance of a set is maintained, with occasional pitch-class reorderings only in developmental passages.

In the *Ouvertüre* of the First Symphonic Suite, however, Skalkottas experiments with a different approach. As elsewhere, he uses a number of discrete twelve-note sets in each major section, but he now juxtaposes and interpolates segments from one set with segments from other sets, which thus behave like independent motives, to

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<sup>1</sup> This is specified by Skalkottas himself in the manuscript.



formulate new motivic surfaces; these are played melodically by a single instrument, or in a fugato manner by different instruments or instrumental groups. At certain points there is a systematic procedure for combining the different segments and sets which is reminiscent of and often similar to Schoenberg's technique of developing variation. Such an approach is also adopted in the Second String Trio and the Third and Fourth Sonatinas for violin and piano, which, given the nature of their musical development,<sup>2</sup> appear to have been composed after the First Symphonic Suite, notwithstanding that they are all inscribed with the year 1935. This procedure also appears to contain the seeds of the developmental technique found in later works, which cannot be characterized as strictly twelve-note.

This chapter concentrates on this approach to twelve-note technique and motivic development, with reference to the *Ouvertüre* of the Symphonic Suite. I begin by briefly reviewing Skalkottas's accompanying Notes, which are one of his few surviving writings to include some description of the main themes of a work; for this reason they are taken as a starting point for the present analysis and are referred to throughout.<sup>3</sup> Subsequently, I examine the twelve-note content and the means by which coherence is established within the movement's harmonic structure. Finally, and most importantly, the majority of this chapter is devoted to an examination of Skalkottas's motivic processes, and the way he uses developing variation technique to create differentiation within the small-scale structure.

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<sup>2</sup> This has already been briefly discussed in Chapter Two.

<sup>3</sup> Whenever I have drawn on these Notes they are presented in the text in *italics*; for this reason no further citation is given. A full translation of the Foreword to the Notes and the Notes to the *Ouvertüre* and *Thema con Variazioni* is provided in the Appendix accompanying the annotated score.

# 1. An Introduction to Skalkottas's Notes to the First Symphonic Suite

These Notes exist in both Greek and German, although the German version is considerably neater in appearance. The handwriting is clearer, the text has been paragraphed, and the musical notation is well-written. The staves have been drawn with a ruler rather than free-hand as in the Greek version. Skalkottas uses the German version of the Foreword to these Notes as a preface to the piano reduction, and the same text, in both languages, as a preface to the orchestral score.<sup>4</sup> However, both versions are written in Skalkottas's idiosyncratic language and are frequently unclear or ambiguous, particularly regarding those matters most pertinent to an analysis of the music. The language is colloquial and syntactically careless, with missing words, bad punctuation and unconnected sentences, while the analytical description of themes and sections frequently jumps back and forth. This ambiguity has led to certain misconceptions about Skalkottas's compositional technique, as has been already discussed in Chapter Two. The Notes might well be the draft of a programme note which never ultimately appeared, or is now lost; Skalkottas provides only a basic explanation of the layout and orchestration of the main themes, perhaps intended for a listener to follow the musical arguments more easily during the performance. A translation of the Foreword and the Notes to the *Ouvertüre* and *Thema con Variazioni*, including Skalkottas's hand-written examples, is provided in the Appendix.

In the Foreword Skalkottas states that he '*composed this Suite in 1929 in Berlin*', although the surviving manuscript and the Notes themselves date from 1935 when, according to Papaioannou, there was the possibility of a performance of the Suite by an orchestra in Athens, and, he suggests, Skalkottas '*rewrote from memory from the 1929 version*'.<sup>5</sup> However, the statement that he composed the piece in Berlin

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<sup>4</sup> Skalkottas may have written the Notes in German because he was more familiar with musical and analytical terms in this language. Writing in German may also have provided an emotional bond with the cultural environment which schooled, nurtured and praised him, and this may have given him some consolation amidst his uncomprehending and hostile compatriots.

<sup>5</sup> John Papaioannou, 'Nikos Skalkottas' (1974), p.219. This story does not account for the German version of the Notes. In fact, the piece was never performed during Skalkottas's lifetime. The first performance was on 28 April 1972 by the City of Birmingham Symphony Orchestra conducted by Marius Constant.

is rather misleading. In a letter to Matla Temko, Skalkottas describes a quite different compositional history:

*I have finished a large orchestral work (a Suite in 6 large movements, lasting 3/4 of an hour) of which I had already composed - sketched only the themes in Berlin, right or left together with Schoenberg.<sup>6</sup>*

This suggests that Skalkottas did receive some guidance from Schoenberg, or perhaps they discussed twelve-note compositional processes, when sketching the themes of this Suite; but he clearly implies that the piece was not finished at this time. This assessment is reinforced by examining the other surviving pieces of 1929, the First and Second Sonatinas for violin and piano. These are based on the principles of extended tonality, and show a much earlier stage in Skalkottas's compositional development, which is incompatible with the sophistication and technical superiority of the First Symphonic Suite. Moreover, in the subsequent Octet (1931), Skalkottas clearly attempts different approaches to twelve-note technique to determine the formal structure (as shown in Chapter Four), which are neither as well conceived nor composed out as in the Symphonic Suite. By 1935 Skalkottas is sufficiently confident about his compositional technique and harmonic language to assert in the Foreword to the Notes that:

*The twelve-note harmony dominates in all movements and is strictly connected with the development of the themes. Unlike [other] works (especially those of diatonic harmony) harmonic transpositions here are avoided.*

The last remark suggests that in this piece, harmonic and formal differentiation are not dependent on transpositions of individual twelve-note sets and/or entire sections, as previously occurs in both the Sonatinas for violin and piano and the *Allegro* and *Presto* of the Octet. In the compositions of 1935 Skalkottas notably avoids such transpositions and instead relies heavily on motivic developmental techniques to create formal structures. However, in subsequent works, such as the Third Piano Concerto (1939) and the *Sonata Concertante* for bassoon and piano (1943), he returns to the transposition technique in a manner similar to the *Presto* of the Octet.

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<sup>6</sup> Letter to Temko, dated Athens 27/11/35. This letter is written in German in Skalkottas's idiomatic, rambling, often incoherent and unintelligible language, which is difficult both to translate and decipher. The last phrase is typically ambiguous, but I take it to mean that Schoenberg was beside him, i.e. tutoring him, as he composed the themes.

Skalkottas's comment that '*every lyric or dramatic element seeks to give nothing other than absolute music*' is perhaps to warn the audience against inferring a programme from the music. This remark, taken out of context, is misleading if applied generally to the composer's aesthetic and stylistic position, a misunderstanding which he perhaps wanted to avoid.<sup>7</sup> He may also have sought to deter associations with ballet suites, or suites prompted by an interest in neo-classicism, as for example Stravinsky's *Pulcinella*. Because the work does not follow the dance forms of the baroque suite it can be associated with other twentieth-century works with the title 'suite', such as Berg's *Lyric Suite*, in which, as Nagley observes:

The title suite occurs because the need of musical unification to which the suite has traditionally catered has been met more successfully through the more abstract compositional techniques of contemporary music.<sup>8</sup>

The orchestration of the *Symphonic Suite* is both distinctive and inextricably bound up with the motivic processes. Although the texture is largely polyphonic, and the often fugato-like combinations of the thematic/motivic material make even the simplest instrumental combinations appear complex, Skalkottas asserts that '*the appearance of the score is mainly transparent, its sound coming from a new world, another sphere*'. This may have its roots in Schoenberg's analysis of his Song Op.22, No.4, *Vorgefühl*, in which he describes the orchestration as 'preponderantly soloistic and, despite the frequently high number of parts [...] is mostly *transparent*',<sup>9</sup> a description Skalkottas may have known and later recalled.

In the *Ouvertüre* the musical structure, from the large-scale formal divisions to the subphrases and the smallest elements of motivic development, is underlined through the instrumentation; at points of thematic exposition this is soloistic, with the

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<sup>7</sup> For example, Thornley states that Skalkottas 'remained faithful to the neo-classical ideals of "new objectivity" and "absolute music"' (see Thornley, 'Skalkottas', p.361). However, Skalkottas has written music based on, or implying a program, as for example, *The Return of Ulysses*, *The Sea*, most of the *Thirty Two Piano Pieces*, and others.

<sup>8</sup> Judith Nagley, 'Suite' in *The New Oxford Companion to Music* (Oxford, 1983), p.1770-2, p.1772.

<sup>9</sup> A lecture-analysis accompanying the first performance of Schoenberg's songs Op.22, given at Radio Frankfurt on 21 February 1932; see Schoenberg, 'Analysis of the Four Orchestral Songs Op.22', trans. Claudio Spies, in *Perspectives on Schoenberg and Stravinsky*, pp.25-45, pp.43-44. For a discussion on the compositional processes and orchestration of this song, see also Jonathan Dunsby, 'Schoenberg's *Premeditation*, Op.22, No.4, In Retrospect' in *Journal of the Arnold Schoenberg Institute*, 1/3, (1977), pp.137-149.

predominant themes introduced by and identified with a particular instrumental colour, while chamber ensemble combinations are favoured for developmental passages, and orchestral tutti at climaxes or cadences. Skalkottas uses rapid changes of tone colour, with blocks of sound juxtaposed in quick succession; chords are carefully spaced, and instrumental registers are vividly and notably exploited.

## 2. The formal design of the *Ouvertüre*

In the Notes Skalkottas claims that the *Ouvertüre* '*is written in sonata form*'. He clearly defines it as a binary structure consisting of two parts: the first conveys the first theme (bars 1-61); the second '*starts with the second theme*' (bars 62-108) which '*is completely contrasting [...] and is found in great musical opposition to the first part [...] with a tendency to move towards the preparation of the first theme*'; it also includes a curtailed repetition of the first theme (section A') (bars 109-141) and a short coda (bars 142-148). This formal outline, however, implies a sonata form without development, whose essential parts are the first theme (main idea), the second theme (subsidiary idea), and the recapitulation of the first theme.<sup>10</sup> These sections are distinguished from each other by their different twelve-note set content, rhythm, instrumentation, articulation and character.

Here I shall follow Skalkottas's designation and use the terms 'first theme' and 'second theme' to describe the predominant thematic ideas, while referring to the three larger formal sections to which they belong as: section A, which consists of the first theme, its several repetitions and a developmental episode; section B, which includes

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<sup>10</sup> See Boynton, *The Combination of Variations and Adagio-form in the Late Instrumental Works of Anton Webern*, p.25. Boynton uses Webern's terminology, as given in his lectures and recorded by his student Schopf, to describe the sonata form without development as 'Adagio-form', with its first theme called the 'main idea' and the second theme as the 'subsidiary idea'. Schoenberg, in the *Fundamentals* (p.190), calls this form 'Andante form (ABA and ABAB)' and groups it with the rondo forms, noting that 'to call these "rondos" is perhaps an exaggeration'; he describes its sections as: 'A-section' which exposes the main theme, 'B-section', and their repetitions. Rosen, discussing sonata forms, calls this a 'slow-movement form'; he groups it within the da capo aria binary patterns, which contribute to the sonata form, and defines its two parts as A<sup>1</sup> (exposition of both the first and second themes) and A<sup>2</sup> (recapitulation); see Rosen, *Sonata Forms*, pp.28-70, particularly p.29. and p.58.

the second theme, its varied repetitions, a developmental passage and a cadence-retransition to the first theme; and section A', the modified recapitulation of section A.<sup>11</sup>

Section A (the 'first theme') is constructed from the four twelve-note sets shown in Ex.5.1. There is a noticeable contrast between the few, primarily cadential, homophonic passages, and those others which show a continual development process. The first theme of an adagio-form appears traditionally as a period, a sentence, or a ternary form.<sup>12</sup> The internal formal structure of section A, however, is complicated. It consists of three subsections *aba'*, resembling a modified, rounded binary form. Subsection *a* (bars 1-43) unfolds the first theme, whose form, according to Skalkottas's Notes, is 'ternary' (bars 1-12, 13-31, 32-43). The formal relations within this ternary structure are also complex; its first 'phrase' (bars 1-12) outlines a period, with bars 1-6 forming the antecedent and bars 7-12 the consequent. The antecedent, in turn, consists of two halves, bars 1-4ii (based on the twelve-note sets 1 and 2) and bars 4iii-6 (based on the twelve-note sets 3 and 4), which also have an antecedent - consequent relationship.

The theme, in its opening appearance, is characterized by a striking textural contrast between solo motives and large chords, whose homophonic structure gives a stable and affirmative quality to the opening of the *Ouvertüre*, particularly the opening chord D-A-e-bb-eb<sup>1</sup>-gb<sup>1</sup>, played by the larger part of the orchestra (see Ex.5.1).<sup>13</sup> This chord provides one of the most distinctive sounds of the movement, and is used throughout as a harmonic landmark; it is followed by a distinct motto-like melody played by the horns, and is repeated twice, somewhat modified, in the basses and first violins. Skalkottas suggests that this motivic idea, when played by the horns, '*has the character of a signal*'; it is used as an aural sign-post, and on each reappearance it introduces the three phrases of the theme's 'ternary form' at bars 1, 13 and 32.

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<sup>11</sup> A detailed account of the phrase structure of the *Ouvertüre* is given in Table V.

<sup>12</sup> Boynton *Ibid.*; see also Schoenberg, *Fundamentals*, pp.190-191.

<sup>13</sup> Examples 5.1, 5.2 and 5.3 are taken from Skalkottas's own manuscript examples provided for his Notes. The extracted twelve-note sets are mine.



Skalkottas, the development progresses to a *'rhythmic episode of semiquavers in the strings and woodwinds, which concludes the rhythmic figure and reminds us of the different interruptions of the tripartite form of the first theme'*. This rhythmic episode is one of the most striking features of the piece, while *'the sharp cry of a three-note chord in the trumpets'*,  $b^1-f^2-bb^2$  (bars 39-40), is another distinct signal-motive.

Subsection b, introduced abruptly at bar 44, is described by Skalkottas as *'a purely contrapuntal section of double counterpoint, consisting of three bars [played] twice and a final [section] of four [bars]; it is accompanied by the rhythmic figure of the trumpets and the initial chords in the basses in syncopated rhythm'* (see Ex.5.2).

Ex.5.2.

(Section A: opening gesture of subsection b)

Its last four bars (49iv-53) are a developmental continuation, highly contrapuntal and with glissandi figures in the trombones, which result in a rather blurred and unclear texture. The canonic entries of the motives, the dovetailing of the phrases, and the generally developmental character, contrast noticeably with the clarity and stability of the opening section. Subsection a', a brief recapitulation of the main thematic material, is introduced by the motto-like motive, while *'the whole last part [bars 57-61] is a restless thrust towards the second theme'*, through the extensive motivic, rhythmic and textural elaborations which continue the developmental process.



Section B (the 'second theme'), having a '*calm, dolce, espressivo*' character, is built on four, new, twelve-note sets, shown in Ex.5.3, thus presenting a new twelve-note region.

Ex.5.3. (Section B: opening gesture and twelve-note set group of the second theme)

The image displays musical notation for Section B, the opening gesture and twelve-note set group of the second theme. At the top, there is a piano introduction in 3/4 time with a key signature of one flat (B-flat). The notation is written for a piano, with a treble and bass staff. The introduction is marked with a 3/4 time signature and a key signature of one flat. Below the introduction, there are four staves, each labeled 'set 5', 'set 6', 'set 7', and 'set 8', showing a twelve-note set in a single staff. The sets are written in a single staff, with notes connected by lines, indicating a continuous melodic line. The sets are: set 5 (B-flat, C, D, E-flat, F, G, A, B, C, D, E, F), set 6 (B-flat, C, D, E-flat, F, G, A, B, C, D, E, F), set 7 (B-flat, C, D, E-flat, F, G, A, B, C, D, E, F), and set 8 (B-flat, C, D, E-flat, F, G, A, B, C, D, E, F).

In contrast to the first theme the orchestration is essentially soloistic, with large passages written for small instrumental ensembles and the texture tending to thin out at cadences. Its internal phrase structure, having a modified ternary outline *aba'*, recalls that of section A. Subsection *a* (bars 62-84) unfolds the second theme, comprising two instrumental lines and its varied repetitions. Subsection *b* (bars 84iv-100i), with its dense texture, agitated rhythms and the stretto-like entry of the motives, is comparable to a contrasting middle section, while subsection *a'* (bars 100-108) provides closure to section B and functions as a transition to the recapitulation of the first theme. As with the motivic and phrase structure of section A, here each of the developmental subsections are introduced with a varied form of the main thematic idea of the second theme.

Section A', introduced following a long tutti pause, is a curtailed recapitulation of section A. Although the internal phrase structure is maintained, the subsections are noticeably shorter than their equivalents in section A. The section ends with a passage based on extended six-note *pp* and twelve-note *ppp* chords, played by the lower woodwind, brass and strings, which '*emphasize more the end of the Ouvertüre*'.

### 3. Twelve-note technique and harmonic coherence in the *Ouvertüre*

Skalkottas, in his Foreword to the Notes, states that:

*The frequent repetition of the same harmonic features [...] gives the listener the opportunity to grasp more easily the musical meaning of the work, both harmonic and thematic.*

This statement reveals his belief in the importance of repetition as the principal means of achieving coherence and comprehensibility within a movement. This remark also reflects Schoenberg's influence, who, when discussing these principles, expresses the view, even in his early writings, that 'coherence is based on repetition'.<sup>14</sup> Furthermore, in the *Fundamentals*, he suggests that 'coherent harmony [defined in a footnote as deduced from the practice of the period from Bach to Wagner] reinforces relationship'.<sup>15</sup> Schoenberg also speaks of regularity, achieved 'through motive-like repetitions' of the '*motive of the harmony and motive of the accompaniment*', while 'this regularity contributes to unity and comprehensibility'.<sup>16</sup> In the *Ouvertüre* harmonic cohesion is achieved by combining certain twelve-note sets, and/or their segments (particularly trichords and tetrachords), to form distinct harmonic units which recur at regular intervals within the phrases. Table V presents an overview of the thematic and motivic structure and the rate of change of the twelve-note set combinations within each phrase of the movement.

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<sup>14</sup> Schoenberg, *ZKIF*, pp.8-9.

<sup>15</sup> Schoenberg, *Fundamentals*, p.16; see also David Epstein, *Beyond Orpheus*, pp.208-209.

<sup>16</sup> Schoenberg, *Fundamentals*, p.16.

In section A a short phrase presenting the main thematic idea or its varied repetition, i.e. a 'stable' formal passage, is always based on sets 1 and 2, as for example in bars 1-4ii, 7-9ii, 13-15iii, 32-36, 41ii-43. These sets are always presented together, with an Eb minor triad being both the opening and closing gesture of the phrase they support. This set combination, when used at the closing phrase of a larger section or at cadential points, functions as a perfect-like cadence; in Table V it is symbolized as "a". This is generally followed by another short phrase, in the manner of a consequent or continuation, based on sets 3 and 4, as for example in bars 4iii-6, 9iii-11iii, 39ii-41ii and 56-57. When used at cadential points, this set-combination functions as a half-like cadence; it is symbolized as "b" in Table V. In the middle subsection b of the first theme, passages whose thematic material is based predominately on set 3 are symbolized as "b<sup>1</sup>", while others based on set 4 are represented as "b<sup>2</sup>". At developmental passages, i.e. at 'loosely' constructed passages, such as in bars 15-29, discrete segments from all four sets are juxtaposed in quick succession or used simultaneously in different forms; these are represented as "c", "c<sup>1</sup>", "c<sup>2</sup>" and "c<sup>3</sup>" respectively.

Similarly, in section B the sets are largely employed as pairs 5-6 and 7-8. Here, contrary to section A, all four sets are used simultaneously within a phrase. However, at each reappearance of the group a particular set-combination predominates by supporting the main thematic or motivic idea of the passage. The letter "d" represents phrases in which sets 5 and 6 predominate or convey the main thematic block, while segments of sets 7 and 8 provide the accompaniment; the letter "e" represents phrases in which sets 7 and 8 convey the main motivic lines, while 5 and 6 accompany. As in section A, in developmental passages discrete segments from all four sets are juxtaposed, combined and used simultaneously in various forms; these are represented as "f". In passages where the variations are so extensive that the motivic ideas related to particular sets are unclear, the set-combinations are stated as "f<sup>1</sup>", and "f<sup>2</sup>". The six-note and twelve-note chords of the coda are shown as "x" and "y" respectively.

This recurrent succession of different set-combinations underpins the formal outline and provides coherent harmonic support to the thematic and motivic development within the movement.

**Table V**

| Sections | Subsections | Bar Nos.  | Phrase structure  | Thematic material   | PC Set Combination |   |
|----------|-------------|---|---|---|--------------------|---|
| A        | a (1-43)    | 1-4ii   | First phrase of the theme's ternary form (1-12).<br>(Antecedent [1-6]). | Motto-like thematic idea in the horns, based on set 1 (antecedent).                 | a                  |   |
|          |             | 4iii-6  |   | Varied repetition of the thematic idea in the basses, based on set 4 (consequent).  | b                  |   |
|          |             | 7-9ii   | (Consequent [7-12]).  | Varied repetition of the theme in the first violins, based on set 1.                | a                  |   |
|          |             | 9iii-11   |   | Continuation. Motivic idea based on set 4, similar to bars 4iii-6.                  | b                  |   |
|          |             | 11iv-12   |   | Closing passage; 'perfect' cadence to the first phrase of the theme's ternary form. | a                  |   |
|          |             | 13-15iii  | Second phrase (middle section) of the theme's ternary form (13-31).     | Motto-like thematic idea in the horns, based on set 1.                              | a                  |   |
|          |             | 15iii-17iii   |   | Continuation with predominant motivic idea based on set 3.                          | c                  |   |
|          |             | 17ii-23i  |   | Developmental passage introducing new motivic ideas in two-part counterpoint.       | c <sup>1</sup>     |   |
|          |             | 23 25ii   |   | Continuation of developmental passage.  | c <sup>2</sup>     |   |
|          |             | 25ii-28i  |   |   |                    | b |
|          |             | 28-29iii  |   | Closing passage to the second phrase of the theme's ternary form.                   | a                  |   |
|          |             | 29iii-31  |   | 'Half' cadence to the phrase with liquidation of motivic and textural material.     | b                  |   |
|          |             | 32-34i  | Third phrase of the theme's ternary form (32-43).                       | Motto-like thematic ideas in the horns, based on set 1.                             | a                  |   |
| 34-37    |             | Continuation with liquidation of motivic and textural material. | a [b]   |   |                    |   |
| 37iv-39j |             | Introduction of the 'rhythmic episode'.                         | a   |   |                    |   |

| Sections | Subsections   | Bar Nos.            | Phrase structure   | Thematic material   | PC Set Combination               |
|----------|---------------|---------------------|--|---|----------------------------------|
|          |               | 39ii-41ii           |  | Rhythmic episode which functions as 'half' cadence to the theme's ternary form.   | b                                |
|          |               | 41iii-43            |  | Last appearance of modified thematic idea in the basses, based on set 1. Closing gesture to the theme's ternary form.                     | a                                |
|          | b (44-53)     | 44-46               | Contrapuntal section of double counterpoint. Contrasting middle section. | Motivic idea, based on set 3, played contrapuntally by flute-oboes and upper strings.   | b <sup>1</sup>                   |
|          |               | 46ii-50i<br>49iv-53 |  | 'Answer' to the previous motivic idea, based on set 4. Developmental continuation, leading to the reappearance of the main thematic idea. | b <sup>2</sup><br>c <sup>3</sup> |
|          | a' (54-61)    | 53iv-55             | Modified reappearance of the main theme. Closing phrase of section A.    | Motto-like thematic idea in the flutes, oboes, and violas.  | a                                |
|          |               | 56 58ii             |  | Continuation with predominant motivic idea based on set 4, similar to bars 9-11.  | b+c                              |
|          |               | 58iii-61            |  | Closing gesture of section A.   | a+b                              |
| B        | a (62-84)     | 62-65               | First phrase of subsection a (62-69).                                    | Thematic idea, in two-part counterpoint, based on sets 5 and 6. Sets 7 and 8 accompany.   | d [e]                            |
|          |               | 66-70i<br>70-72     | Second, contrasting phrase of subsection a (70-72).                      | Varied repetition of the thematic idea.   | d [e]                            |
|          |               | 73-75               | Third phrase of subsection a (73-84).                                    | Introduction of new motives; predominant ones based on sets 5 and 7.  | e [d]                            |
|          |               | 76-81               |  | Modified appearance of the thematic ideas.  | d [e]                            |
|          |               | 82-84               |  | Developmental continuation, introducing new motives.  | f                                |
|          | b (84iv-100i) | 84iv-86i            | Contrasting, middle section.   | Closing passage to subsection a, introducing textural changes. Developmental passage, rhythmically active.                                | d [e]<br>d [e]                   |
|          |               | 86-87<br>88-91ii    |  | Continuation.   | e [d]<br>d                       |

| Sections | Subsections    | Bar Nos.   | Phrase structure  | Thematic material   | PC Set Combination                                 |
|----------|----------------|--|---|---|--|
|          |                | 91iii-93i<br>93ii-95ii<br>95ii-100i<br>100-102   | Modified repetition of the section's thematic material.                                 | "<br>"<br>Fugato cadence to subsection b.<br>Thematic ideas in oboe-clarinet (set 6) and trumpets (set 5).  | f <sup>1</sup><br>f <sup>2</sup><br>d [e]<br>d [e] |
|          | a' (100-108)   | 103-108  |   |   |  |
|          |                | 109-111  | Modified and shortened recapitulation of the main thematic material.                    | Cadential passage to section B with motivic and textural liquidation, which also functions as transition to section A'.<br>Motto-like thematic idea in the bass tuba, based on set 1.   | d [e]<br>a   |
| A'       | a (109-129iii) | 112-115<br>116-119<br>120-121<br>122-124i<br>124-125<br>126-127ii<br>127iii-129iii<br>129iii-132 |   | Slow formation of the hallmark harmony.<br>Chordal interlude.<br>Repetition of thematic idea based on set 4 (similar to bars 4iii-6).<br>Modified reappearance of thematic/motivic material of bars 7-9.<br>Repetition of material from bars 9iv-12.<br>Cadence similar to that of bars 37iv-38.<br>'Half' cadence similar to that of bars 39-41. | a<br>a<br>b<br>a<br>b<br>b'                        |
|          | b (129iii-134) | 133-134<br>135-136   | Contrasting middle section.<br>Last repetition of the main thematic material (135-141). | Motivic idea in the upper strings, based on set 3; more clearly articulated than in the equivalent passage of section A.<br>Motivic idea in the flutes, based on set 4.<br>Motto-like thematic idea played solo by the first violins.   | b <sup>2</sup><br>a (set 1 only)                   |
| Coda     | a' (135-148)   | 137-139i<br>139-141<br>142-144<br>145-148  |   | Continuation played by the first violins and violas.<br>'Perfect' cadence to subsection a'.<br>Six-note chords.<br>Twelve-note chords.  | b (set 3 only)<br>a<br>x<br>y                      |

### 3.1. Pitch-class association within the twelve-note set structure

Milstein, examining the organization of Schoenberg's harmonic structures, states that:

Segmental association refers to the use of segments common to two or more sets which can provide a basis for connecting the musical presentations of sets systematically. In Schoenberg segmental association generally involves unordered set segments.<sup>17</sup>

Indeed, Schoenberg himself postulates that:

Just as certain smaller parts, characteristics, features, are repeated in each of two connected elements and thereby produce a bridge between different gestalten by means of sameness, so all coherence is based on *repetition of certain common smaller parts*, even in larger forms.<sup>18</sup>

He also states that: 'related or similar things can be brought into connection with one another because they have coherence'.<sup>19</sup> Carpenter and Neff further argue that:

Elements can be combined into an idea because they have coherence among themselves, that is, however distinct they may be otherwise, they are constituted of components that are partly the same, or even the same but differently situated.<sup>20</sup>

Following similar principles of coherence, Skalkottas employs twelve-note sets with numerous common and transpositionally or inversionally related segments as one method of providing coherent relationships and organizing the harmonic structure between successive or simultaneous sets in the *Ouvertüre*. Ex.5.4a and Ex5.4b show the internal structure of the twelve-note sets, used in sections A and B, and their pitch-class associations.

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<sup>17</sup> Milstein, *Arnold Schoenberg, Notes, Sets, Forms*, p.173.

<sup>18</sup> Schoenberg, Manuscript No. 2 (1925a), par.9-11, *The Musical Idea*, pp.415-16, English translation, p.24.

<sup>19</sup> *Ibid.*, pp.146-7.

<sup>20</sup> *Ibid.*, p.24.

## Ex. 5.4.a.

(Internal pitch-class structure of the sets in section A)

**Section A**

set 1

set 2

set 3

set 4

## Ex. 5.4b.

(Internal pitch-class structure of the sets in section B)

**Section B**

set 5

set 6

set 7

set 8



All the sets are closely connected through numerous common and transpositionally or inversionally related segments, while a closely-knit web of relationships exists among them, and underpins the entire motivic and harmonic structure of the movement. This frequently determines the order of appearance of sets or their segments and provides a wealth of harmonic and motivic associations and connections, which Skalkottas exploits through texture and register to construct and further develop his themes and motivic material. For example, the opening chord of the movement D-A-e-bb-eb<sup>1</sup>-gb<sup>1</sup> (set-class 6-Z17) consists of the superimposition of the first trichord of set 1 and the first trichord of set 2 (see Ex.5.5).

**Ex.5.5.** (Twelve-note set structure and pitch-class set associations within section A)

In bar 9 the third varied repetition of the thematic idea ends with the same harmonic context, i.e. an Eb minor triad, followed in the basses by the motive E-A-D, now resulting from the last trichord of set 2 and the first trichord of set 3. This choice of sets allows further motivic development, while the 6-Z17 configuration functions both as the closing harmonic gesture to the third presentation of the thematic idea and the initial gesture of its developmental continuation. In bar 28i the same hexachord (6-Z17) initiates the closing gesture of the theme's second phrase, now created by pairing segments from sets 3, 4, and 2 (see also Ex.5.15). Skalkottas thus creates similar harmonic conditions between the opening gesture of the movement and other structural points within the exposition of the first theme; however, by employing on each occasion different sets to create this structural chord he allows further motivic variation and development.

As shown in the annotated score in the Appendix and in Ex.5.6, in bars 3iv-4ii a reordering in the second hexachord of set 2, bringing the trichord bb-eb<sup>1</sup>-gb<sup>1</sup> (order

position 10 12 11) before db-ab-cb<sup>1</sup>[b] (9 8 7), and superimposing this segment on G-c-f (4 5 6), creates harmonic conditions similar to those of bars 1-2: the upper woodwind and upper strings play an Eb minor triad, while the basses accompany with the trichords G-c-f and db-ab-cb; these form the hexachord set-class 6-Z43, the complement to the opening chord, 6-Z17, while the Eb minor triad has the double function of being both the opening and cadential chord of the thematic motive.

**Ex.5.6.** (Section A: harmonic structure and pitch-class associations of the opening phrase)

Similarly, the tetrachord set-class 4-18, included in sets 1, 2 and 3, provides a logical continuity in the harmonic-melodic structure of the opening gesture of the movement. As shown in Ex.5.6, as a segment of set 1 it initiates the opening gesture of bar 1; in bars 3-4 it is included in the cadential chords of the main thematic idea, based on pitch-class material from set 2; it appears twice in the closing gesture of the antecedent (bar 6), now a segment of set 3; it also constitutes the opening arpeggiated figure of the consequent, played by the violin in bar 7. Furthermore, in bar 1 the repetition of the note g<sup>1</sup> within the exposition of the thematic idea (e<sup>1</sup>-g<sup>1</sup>-d<sup>1</sup>-g<sup>1</sup>) generates the tetrachord g<sup>1</sup>-c<sup>#1</sup>-c<sup>2</sup>-b<sup>1</sup>, set-class 4-5; in bars 5-6 transpositionally equivalent forms of this tetrachord initiate and round off the varied repetition of the thematic motive in the basses, now based on set 4. Thus, the initial phrase ends with the harmonic material equivalent to that with which it began.

Set-class 3-5 is included in all four sets of the first theme. This trichord, in the form b<sup>1</sup>-f<sup>2</sup>-bb<sup>2</sup> of set 4 and, significantly, played *f* by the trumpets, is used by Skalkottas as a distinctive signal within the rhythmic episode in bars 39-40; in the transpositionally equivalent form (T<sub>2</sub>), Db-c-g, it also forms the harmonic bass of this episode, while as a segment of set 1, in the form d<sup>1</sup>-g<sup>1</sup>-c<sup>#2</sup> (played by the bass clarinet, clarinet, and oboe),

it is the last chordal gesture of the theme's third phrase (bar 43), before the abrupt entry of subsection b (see annotated score, bars 39-43, and Ex.5.16 in p.307).

In the second theme the tetrachord E-A-D-E $\flat$  (set-class 4-6) is formed when pitch-classes E-A of set 6 (order position 11 12) are followed by pitch-classes D-E $\flat$  of set 5 (1 2), as for example in bars 65iv-66i (see Ex.5.7a). This tetrachord is transpositionally equivalent ( $T_{10}$ ) to the first tetrachord of set 6;<sup>21</sup> thus, the opening motivic gesture of the theme's upper line (bars 62-65) based on set 6, and its continuation (bars 66-69) based on set 5, are harmonically related, but this pairing of different sets allows for new motivic figurations in the oboe melodic line. Moreover, as shown in Ex.5.7b, the modified repetition of the thematic block in bars 66-70i starts in the oboe with set-class 4-7, based on set 5, and ends in the clarinet and horns with an equivalent 4-7 tetrachord (1 $_3$ ), now based on set 6.

**Ex.5.7.** (Twelve-note set structure and motivic associations in the opening gesture of section B)

Ex.5.7a shows the opening gesture of section B, bars 62-65. The Oboe (Ob.) line starts with a melodic phrase based on set 6 (pitch-classes 11, 12) and continues with a phrase based on set 5 (pitch-classes 1, 2). The Clarinet (Cl.) line also features set 5. A bracket labeled '4-6' spans the Oboe's first phrase, and another bracket labeled '4-6' spans the Oboe's second phrase. The Clarinet line is labeled 'set 5'.

Ex.5.7b shows the modified repetition of the thematic block, bars 66-70i. The Oboe (Ob.) line starts with a melodic phrase based on set 5 (pitch-classes 1, 2) and continues with a phrase based on set 6 (pitch-classes 11, 12). The Clarinet (Cl.) line also features set 6. A bracket labeled '4-7' spans the Oboe's first phrase, and another bracket labeled '4-7' spans the Oboe's second phrase. The Clarinet line is labeled 'set 6'.

Finally, in bar 103, the transitional passage to the recapitulation of section A starts with a gesture which is harmonically supported by the tetrachord D-A-e-g (set-class 4-23), played by the basses and cellos, and the chromatic trichord  $\flat\flat$ -g $\sharp$  $^1$ -a $^1$ , played by the horns, both segments of set 7. The 4-23 tetrachord is the same as the first tetrachord of set 2, while the 3-1 trichord is also included in set 4 of the first

<sup>21</sup> This is the same as the first tetrachord of set 3; thus, a motivic connection occurs, albeit a tenuous one.

theme (see Ex.5.8 and Ex.5.4). In bar 105 the segment F-B-g (set-class 3-8), included in the tetrachord 4-21 of set 8, is also a segment of set 3; at bars 106iv-107iii the trichord Db-Gb-bb, included in the tetrachord 4-20 of set 7, is a segment of set 2, while the trichord eb-bb-f#<sup>1</sup>(gb<sup>1</sup>), included in the last tetrachord 4-19 from set 8 is the same as the first trichord of set 1; the latter functions as a link with the recapitulation of section A which starts with the same trichord, Eb-Bb<sup>1</sup>-Eb-Gb, as part of the arpeggiated 4-18 motive, played at a lower registral level by the bass tuba.

Ex.5.8. (Twelve-note set and harmonic structure of the cadential passage to section B)

The musical score for Ex.5.8 is written on a grand staff (treble and bass clefs). It spans measures 103 to 109. The notation includes various accidentals and dynamics. Below the staff, several tetrachords are identified with brackets and labels: 4-23, 4-21, 4-20, 4-19, and 4-18. Above the staff, specific set classes are noted: (set 7) in measure 103, (set 8) in measure 104, (set 7) in measure 105, (8) in measure 106, and (set 1) in measure 109. The measures are numbered 103., 104., and 109. at the top.

In brief, these segments, embedded in the harmonic structure of the transitional passage, by being included in the internal structure of sets of both themes, function as modulatory elements leading to the recapitulation of the first theme.

Yet, an analysis of the music exclusively in terms of invariant segments does not entirely explain the deployment of one specific set or segment at any given point, notwithstanding that these segments are important compositional parameters in the motivic and phrase development. Another perspective is provided by an examination of the movement with regard to Schoenberg's notion of developing variation, since Skalkottas describes in his Notes (albeit rather cryptically) certain thematic/motivic processes which appear to resemble Schoenberg's own motivic developmental techniques. Furthermore, if Schoenberg was advising Skalkottas as he worked out the themes (as he suggests in his letter to Temko), an examination of the piece from this perspective should be revealing.

## 4. Motivic processes and developing variation<sup>22</sup>

Schoenberg coined the term 'developing variation' to describe an important compositional technique used by classical and romantic composers, and all of his remarks are supported by discussions of their music.<sup>23</sup> Such discussions formed the basis of his composition teaching. As Haimo observes, although Schoenberg's various uses and definitions of 'developing variation' and its related terms (particularly theme, motive and *Grundgestalt*) were subject to many changes of emphasis and nuance during his career, his basic definition, as formulated in his unfinished theoretical treatise, *Zusammenhang*, *Kontrapunkt*, *Instrumentation*, *Formenlehre* (ZKIF), remained constant:<sup>24</sup>

One can distinguish two methods of varying a motive. With the first, usually the changes virtually seem to have nothing more than an *ornamental* purpose; they appear in order to create variety and often disappear without a trace (seldom without the second method!!). The second can be termed *developing variation*. The changes proceed more or less directly toward the goal of allowing new ideas to arise.<sup>25</sup>

Therefore, as Haimo observes,

Developing variation is a special category of variation technique, one that implies a teleological process. As a result, later events – even markedly contrasting ones – can be understood to originate from, or grow out of, changes that were made in the repetitions of earlier musical units.<sup>26</sup>

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<sup>22</sup> This section should be read in conjunction with the annotated score, supplied in the Appendix.

<sup>23</sup> There are several important studies dealing with Schoenberg's ideas of developing variation; these include Walter Frisch, *Brahms and the Principle of Developing Variation* (University of California Press, Berkeley and London, 1990); David Epstein, *Beyond Orpheus*; Carl Dahlhaus, 'What is "developing variation"?', in *Schoenberg and the New Music* (trans. by Derrick Puffet and Alfred Clayton, Cambridge, New York, Cambridge University Press), 1990, pp.128-133; and Ethan Haimo, 'Developing Variation and Schoenberg's Serial Music', in *Music Analysis*, 16/iii (1997), pp.349-365. Schoenberg's own valuable comments and thoughts on motive and developing variation can be found in *Fundamentals*; in several essays in *Style and Idea*; in the *Gedanke* manuscript (see Alexander Goehr, 'Schoenberg's *Gedanke* Manuscript' in *Journal of Arnold Schoenberg Institute*, 2/1 (1977), pp.4-25); in ZKIF; and in *The Musical Idea and the Logic*.

<sup>24</sup> See Haimo, 'Developing Variation and Schoenberg's Serial Music', p.350.

<sup>25</sup> This quotation appears in the *Zusammenhang* [Coherence] section of Schoenberg's ZKIF, pp.38-39.

<sup>26</sup> Haimo, 'Developing Variation and Schoenberg's Serial Music', p.351.

Although Schoenberg's frequent references to developing variation are found in essays written after his time in Berlin, there seems little doubt that Skalkottas would have been aware of his teacher's thoughts on motive, development, comprehensibility and coherence, and that developing variation was an essential technique for both the classical composers and Schoenberg himself. The young Skalkottas was much influenced by Schoenberg's ideas on the unifying power of a *Grundgestalt*, and he follows procedures similar to his teacher's with regard to the use of motivic development to achieve unity.

His approach, however, is not identical to Schoenberg's, since the latter regarded developing variation as a process evolving primarily within a given melodic line.<sup>27</sup> By contrast, Skalkottas does not deal exclusively with one melody, or one basic motive from which other motive-forms are derived and subsequently developed. Instead, he derives all the elements for his development from both the linear and vertical dimensions of the thematic block. As already discussed in Chapter Two, for Skalkottas a theme is a complex basic shape, consisting of several twelve-note sets in the form of distinct and independent motives, each of which is developed individually during the course of a movement, acquiring thematic status at some point, and becoming a source of new motivic material.

Considering the complexity of Skalkottas's 'themes' then, it is interesting to examine the developmental processes employed in the *Ouverture*, and which are also used in the subsequent five movements of the Symphonic Suite, to see how such themes become generative resources within a movement. In his Notes Skalkottas states that:

*The first theme consists of three twelve-note series, it appears first in the horns [bars 1iii-3ii, based on set 1], in the basses [bars 5-6, based on set 4], then in the violins [bars 7-9, based on set 1] with the intermediary chords revealing and making apparent the character of this theme.*

This description is not entirely accurate and lacks detail, however. Firstly, Skalkottas numbers three twelve-note sets (*series*) in the construction of the theme, while in fact

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<sup>27</sup> Frisch in *Brahms and the Principle of Developing Variation* summarizes that: 'By "developing variation", Schoenberg means the construction of a theme by the continuous modification of intervallic and/or rhythmic components of an initial idea' (p.9).

he clearly uses four throughout sections A and A'. This is, to say the least, a curious oversight. Secondly, he appears to consider the theme to be played three times, disregarding substantial variation in both the interval content and rhythm, as shown in Ex.5.9.

Ex.5.9.


(Section A: first theme)


Presumably, as long as the theme can be easily identified by preserving its melodic contour, rhythm and/or pitch-class order, then, for Skalkottas, changes of other compositional elements do not alter its thematic status. We may therefore infer that this position resembles Schoenberg's, who states that 'repetitions within the main theme enhance memorability and, through variation, PREPARE FOR development and elaboration'.<sup>28</sup>

In the *Ouverture* the starting point for the variation is provided by the melodic material in bars 1iii-3ii. After the initial chord the melody in the horns,  $a^1-f^1-e^1-g^1-d^1-g^1-c\sharp^1-c^2-b^1-g\sharp^1$ , is based on pitch-classes from set 1; rhythmically the melody is divided into three motives: the opening upbeat and syncopated descending minor third figure followed by the downbeat four-quaver - crotchet figure  $\text{♩} \text{♩} \text{♩} \text{♩}$ , which leads to the last upbeat, syncopated part, characterized by an ascending major seventh and ending with downbeat crotchets  $\text{♩} \text{♩}$ . In its first appearance set 2 is presented

<sup>28</sup> Schoenberg, *Fundamentals*, p.183.

as four trichords played by the lower woodwind, brass, lower strings and timpani, and provides the harmonic and textural framework to the thematic melody.

This melodic and harmonic fragment provides the core material necessary to begin the process of motivic development. In bars 4iii-5ii Skalkottas expands the chordal framework, which is now based on the first tetrachord of set 4 and the entire set 3, presented as six vertical dyads in the upper woodwinds, brass and strings. The melody, played in unison by the bass tuba, cellos and basses, is both a repetition and variation of the thematic idea in the horns; it preserves enough significant features to be recognized, but is changed in other dimensions: it is now based on set 4, with a different interval structure, but retains a similar melodic contour and rhythm to the earlier motto-like horn motive, apart from a slight variation in the last two notes which now have the rhythmic motive ; the last quaver functions as an upbeat gesture, and thus a link, connecting this phrase to the following one. Taken together, the two phrases of the opening six bars create a larger, rhythmically symmetrical phrase, starting and ending with the same Eb minor harmonic environment, as discussed in section 3.1. above. Overall, enough features of the first thematic idea are retained to allow the listener to hear the derivation of bars 4iii-6 from bars 1-4ii.

As shown in Ex.5.9, the second modified repetition of the theme, now based on set 1, is played as a solo melody by the second violins. The note Eb (order position 12 of set 4), the last note of the antecedent, provides a link with the opening motivic gesture of the consequent, creating the motive Eb-bb-eb<sup>1</sup>-gb<sup>1</sup> (bar 6iv-7i), which becomes a prominent melodic figure in this section. Skalkottas here immediately diverges from the rhythmic pattern of the first two thematic presentations. The developing variation starts with an arpeggiation of the Eb minor triad and introduces the semiquaver rhythm , while the melodic intervals rapidly become larger, as for example the ascending minor sixth a<sup>1</sup>-f<sup>3</sup>, which in bar 1 was a descending major third, and the descending b<sup>2</sup>-g<sup>#</sup>, which in bar 3 was b<sup>1</sup>-g<sup>#</sup><sup>1</sup>. Although the rhythm and melodic contour deviate substantially from that of the horn motive, the pitch-class order remains the same. The thematic idea is immediately followed by a motive with similar rhythms and melodic contour, based on set 4 and played by the first and second violins in unison, similar to the formal construction of bars 1-6. The passage ends in bar 11 by reinforcing the Eb environment, with Eb played by the cellos and basses, and eb<sup>1</sup> by the


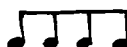


first and second violins. An unexpected textural change punctuates the cadence of the consequent at bar 12, with each note played as repeated semiquavers, initiated by the first violin thematic idea in bar 7, and introducing the rhythmic and textural material for the subsequent 'rhythmic episode' (see Ex.5.10). This phrase can be seen as a developmental extension of the previous one, retaining certain features unaltered (predominantly pitch-class order and rhythmic motives) while manipulating others (melodic figurations and contrapuntal presentation of the motives), and serves as an important source for generating subsequent ideas.

As shown in diagram I, thus far the development is restricted to an alternating sequence of the set-group combinations "a" and "b", while variation occurs largely in the orchestration and rhythmic presentation of the thematic/motivic material:

### Diagram I

|                   |       |        |       |         |        |
|-------------------|-------|--------|-------|---------|--------|
| Bars:             | 1-4ii | 4iii-6 | 7-9ii | 9iii-11 | 12     |
| Set combinations: | "a"   | "b"    | "a"   | "b"     | "a"    |
| Thematic sets:    | 1     | 4      | 1     | 4       | chords |

In the second phrase of the theme's ternary form (bars 13-31) Skalkottas deviates from the original thematic material and creates new musical configurations. The truncated horn motto in bars 13-14 (shown in Ex.5.10) is now followed by a motive based on set 3 (bars 15iii-17, shown in Ex.5.11) played by the clarinets, but with a melodic contour and rhythm which combines elements from the thematic ideas in bars 7-11 (i.e. the ascending melodic contour and descending semiquaver motive) and bar 1ii-3ii (i.e. the syncopated rhythm  and the four-quaver rhythmic pattern ). It is accompanied contrapuntally by a melody in the oboes based on pitch-classes with order number 4...12 from set 1, with the semiquaver rhythmic motive. The motive  $e^1-a^1-d^2-e^b2$  (set-class 4-6) of the predominant clarinet melody is contrapuntally juxtaposed in the oboes in the form  $d^1-g^1-db^1-c^2$  (4-6).

The opposite sequence of set-presentation (set 3 followed by set 1), supporting new motivic material, follows immediately in bars 17-23, which also function as a source for further development. Now, two predominant melodic lines unfold, independent of and contrapuntal to each other: the first violin, playing a motive based on set 3, and the trumpet, which begins at bar 18 with the  $e^2-bb^1-e^2-gb^2$  motive from set 1 and duplicates the violin's rhythm (see Ex.5.11).



## Ex.5.11.

(Motivic and twelve-note set structure within the second phrase)

The musical score for Ex.5.11 is a complex orchestral arrangement. It features a variety of instruments, including woodwinds (oboes, clarinets, bassoon, cor Anglais, flutes), brass (trumpets, trombones, tuba, euphonium), strings (violins, violas, cellos, double basses), and harp. The score is written in 4/4 time and includes a key signature of one flat. The music is characterized by its intricate rhythmic patterns and the use of motivic and twelve-note set structures. The score is divided into measures, with some measures containing multiple notes and rests. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The score is written for a large orchestra, including woodwinds, brass, strings, and harp. The music is in 4/4 time and features complex rhythmic patterns and motivic development. The score is divided into measures, with some measures containing multiple notes and rests. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The continuation exemplifies Schoenberg's observation that:

Varying means repeating, but only partially repeating. The unrepeatable parts can be replaced by other material.<sup>29</sup>

<sup>29</sup> Goehr, 'Schoenberg's *Gedanke* Manuscript', p.24.

As shown in Ex.5.12, the trumpet melody at bar 19, after the note  $c\sharp^2$  (of set 1) plays the motives  $e^2-a^1-d^2$  (set-class 3-9) and  $ab^2-c^2-bb^1$  (3-6) of set 3 at bar 20 and ends with a  $bb^1$ , which rounds off the melody started with an Eb minor arpeggio. The segments omitted from sets 1 and 3 are distributed among the first and second violins, thus presenting new motivic figures.

**Ex.5.12.**

(Twelve-note set and motivic associations within the developmental passage)

In bars 19-22 the fugato presentation of the motives in the trumpet and strings is based on segments of all four twelve-note sets. The order and organization of these different motives is determined by the common notes they share with neighbouring motives, or the segments they form through interpolation, such that intervals or pitch-class sequences correspond with pitch-classes in another line; this results in timbral overlaps between adjacent musical gestures, as shown in Ex.5.12.

In bar 21 the cello plays a motive based on an unordered presentation of the second hexachord of set 4. The changed pitch-class order creates two successive, ascending motives,  $Bb-d-a$  and  $e-g\sharp-d\sharp^1$  (set-classes 3-4); these correspond to the second violin melody which is initiated with the descending motive  $a^1-f^1-e^1$ , set-class 3-4. In bar 22 the trombone plays a motive based on set 3 which has  $eb^1$  as its last note. This reinforces the Eb minor triad, played by the oboes and clarinet, as the final

harmony of the passage (see annotated score), and also functions as a link with the continuation of the melody, based on set 1 (bar 23) (see Ex.5.13); this in turn creates the section's predominant motive  $eb^1-bb^1-e^1-gb^1$ , which is similar to the motivic link in bars 6iv-7i, and the trumpet motive which initiates the developmental passage in bar 18.

**Ex.5.13.**

(Twelve-note set and motivic association within the developmental passage)

In bars 24-27 the second violin melody uses segments from sets 1, 3, and 4. Its opening gesture consists of the three-note motives  $c^2-b^1-g^{\sharp 1}$  (of set 1) and  $eb^1-f^1-b$  (of set 3); these are associated through the trichord  $g^{\sharp 1}-eb^1-f^1$  (set-class 3-7) which is equivalent to the  $f^1-b-g^{\sharp 1}$  (3-7) of set 2, and is played contrapuntally by the first violin.

The end of this development passage is underpinned by three Eb minor triads. In bar 28i the Eb minor trichord is played by the flutes and second violins; this results from a reordering and superimposition of pitch-classes from sets 3 and 4:  $gb^2-bb^1$  (set 3) -  $d^{\sharp 2}$  (set 4); it is immediately followed in bar 28ii by the first violin, which plays the main thematic idea of section A but starts with an  $eb^1$  (order position 2) and ends with the minor trichord  $bb^2-eb^3-gb^3$ . This triad, which punctuates the cadential gesture of the passage, is repeated one beat later by both the violas and the horns, but is now a segment of set 2 (see Ex.5.14).

The cadence to the entire phrase is initiated with stretto-like motives, each played by a different instrument, all starting on an upbeat with an ascending melodic contour, with occasional reordering of the pitch-class order of the sets (as in the flute in bar 30). The cadence ends in bar 31 with a chordal texture which differentiates the end of the phrase from the previous ongoing movement (see Ex.5.14 and Ex.5.15).

As shown in diagram II, in this phrase the alternation of set-group combinations has largely been replaced by the reiteration and amalgamation of set-segments, while the continuous motivic development generates new configurations:

### Diagram II

|                   |        |       |                                     |       |       |        |
|-------------------|--------|-------|-------------------------------------|-------|-------|--------|
| Bars:             | 13-15i | 15-18 | 19-25                               | 25-27 | 28-29 | 29-31  |
| Set-combinations: | "a"    | "c"   | "c <sup>1</sup> " "c <sup>2</sup> " | "b"   | "a"   | "b"    |
| Thematic sets:    | 1      | [3-1] |                                     |       | [1]   | chords |

Following this extensive development of the thematic and motivic source material the return of the slightly modified, motto-like thematic idea in the horns is a momentary reminder of the stability of the opening section, and it initiates the last phrase of subsection a in bar 32 (see Ex.5.16). In this phrase Skalkottas ceases the motivic development and replaces it with a striking rhythmic change.

The 'rhythmic episode' (bars 37-41ii) is a substantially different passage not only in terms of rhythm, but also in harmony, texture and dynamics. Previously, complementary rhythmic motives supported motivic elaboration within a contrapuntal texture and soloistic orchestration. Here, although derived from earlier rhythmic motives, the rhythm stabilizes into continuous semiquavers played homophonically as an orchestral tutti, while the most distinctive harmonic feature is the  $b^1-f^2-bb^2$  trichord, played as a signal by the trumpets (see Ex.5.16).

**Ex.5.14.**

(Cadence to the second phrase of the theme s ternary form)

Handwritten musical score for a symphony orchestra, measures 27-30. The score includes staves for Flutes (1-3), Oboes (1-2), Clarinets (1-2), Bass Clarinet, Bassoon, Cor Anglais, Horns (1-4), Violins (1-2), Viola, Violoncello, and Double Bass. The music is in 4/4 time with a key signature of one flat. Handwritten annotations include circled notes, arrows, and numbers (1-4) indicating specific musical features or corrections. The score is marked with 'p' (piano) and 'f' (forte) dynamics.

## Ex.5.15.

(Third phrase of the theme's ternary form)

Handwritten musical score for Ex.5.15, showing the third phrase of the theme's ternary form. The score is written for a full orchestra and includes a key signature change to Piccolo.

**Instrument List:**

- 1 Fl.
- 2 Fl.
- 3 Fl.
- 1 Ob.
- 2 Ob.
- 1 Cl.
- 2 Cl.
- Cl. B.
- 1 Fag.
- 2 Fag.
- C. Fag.
- 1<sup>st</sup> Cor.
- 2<sup>nd</sup> Cor.
- 1 Vi.
- 2 Vi.
- Vie
- V. C.
- C. B.

**Key Signature Change:** MUTA IN PICCOLO

**Handwritten Annotations:**

- Measure 31: Handwritten circled number 31.
- Measure 35: Handwritten circled number 35.
- Measure 31: Handwritten circled number 3.
- Measure 32: Handwritten circled number 4.
- Measure 33: Handwritten circled number 1.
- Measure 34: Handwritten circled number 2.
- Measure 35: Handwritten circled number 1.
- Measure 36: Handwritten circled number 2.
- Measure 37: Handwritten circled number 1.
- Measure 38: Handwritten circled number 2.
- Measure 39: Handwritten circled number 1.
- Measure 40: Handwritten circled number 2.
- Measure 41: Handwritten circled number 1.
- Measure 42: Handwritten circled number 2.
- Measure 43: Handwritten circled number 1.
- Measure 44: Handwritten circled number 2.
- Measure 45: Handwritten circled number 1.
- Measure 46: Handwritten circled number 2.
- Measure 47: Handwritten circled number 1.
- Measure 48: Handwritten circled number 2.
- Measure 49: Handwritten circled number 1.
- Measure 50: Handwritten circled number 2.
- Measure 51: Handwritten circled number 1.
- Measure 52: Handwritten circled number 2.
- Measure 53: Handwritten circled number 1.
- Measure 54: Handwritten circled number 2.
- Measure 55: Handwritten circled number 1.
- Measure 56: Handwritten circled number 2.
- Measure 57: Handwritten circled number 1.
- Measure 58: Handwritten circled number 2.
- Measure 59: Handwritten circled number 1.
- Measure 60: Handwritten circled number 2.

**Dynamic Markings:** *f*, *mf*, *p*, *UNIS*.

**Other Markings:** DIV. (Divisi), UNIS (Unison).



## Ex.5.16.


(End of the rhythmic episode and closing gesture to the theme's ternary form)

The musical score for Ex.5.16 is a page from a manuscript, numbered 40 at the top left. It is titled 'MUTA IN FLAUTO' at the top right. The score is for a large orchestra and includes parts for Flutes (1 Fl., 2 Fl., 3 Fl.), Oboes (1 Ob., 2 Ob.), Clarinets (1 Cl., 2 Cl., Cl. B.), Bassoons (1 Fog., 2 Fog., C. Fog.), Trombones (1 Tbn., 3 Tbn., 2 Tbn.), Trumpets (1 Tr., 3 Tr., 2 Tr.), Violins (1 Vl., 2 Vl.), Viola (Vla.), Violoncello (V.C.), and Double Bass (C.B.). The score is marked with various dynamics (f, p) and articulation (accents). There are several circled numbers (1, 2, 3, 4, 5) highlighting specific musical gestures or notes across different staves. The score is divided into measures by vertical bar lines.

This rhythmic episode is followed 'immediately after [by] an answer in the basses [and] bassoon with the first notes of the theme' (bars 41iii-43), by which Skalkottas means the reappearance of the thematic idea based on set 1, presented in a rhythmically similar fashion to that of bars 1-3. This functions both as a resolution and a release of the tension generated by the intense, homophonic passage, and is a reminder of the main idea, which also rounds off the theme's ternary form.

In subsection b Skalkottas moves to the remoter stages of development and presents new motivic material which has few obvious connections with the original theme. This recalls Schoenberg's observation that:

In my style of composition [...] I employ constant variations, hardly ever repeat anything unaltered, jump quickly to the remoter stages of development, and I take for granted that the educated listener is able to discover the intervening stages for himself.<sup>30</sup>

As shown in Ex.5.17, the thematic idea in bars 44-46 consists of two melodies played contrapuntally, in a similar fashion to the developmental passage of bars 17-21. This idea, although apparently unconnected to the previous thematic/motivic material, in fact derives from the pitch-class content of the main theme. Its upper six-note melody,  $e^2-d\sharp^3-f^2-b^2-bb^2-gb^3$ , played in unison by the flute and first violin, consists of pitch-classes with order position 1 4 5 6 9 12 of set 3. It introduces a new rhythmic motive , which could be derived from the last rhythmic motive of the theme's modified repetition in bar 4, in the basses; it is characterized by large ascending intervals, duplicate two-note motives, and larger rhythmic values; its initial ascending major seventh  $e^2-d\sharp^3$  derives from the same interval  $c\sharp^1-c^2$  of the main theme in bar 2. The lower six-note melody,  $a^1-d^2-c^2-ab^2-g^2-db^3$ , entering one beat after the upper one but with identical rhythm and melodic contour, is played in unison by the oboe and second violin and consists of the remaining pitch-classes of set 3 (2 3 8 7 11 10). The thematic lines are accompanied by chords which have '*the rhythmic figure of the trumpets and the initial chords in the basses in syncopated rhythm*'.

Bars 46ii-50i convey the 'answer' to the thematic idea, which is both a repetition and variation of the motivic material of bars 44-46. This is derived from set 4 by juxtaposing the melody  $c^2-db^3-b^1-bb^2-e^1-g\sharp^2$  (order position 3 1 5 7 10 9) in the lower line, played by the oboe and having the same rhythm as the opening thematic idea of the subsection, against  $f\sharp^3-g^2-f^3-a^2-d^3-eb^2$  (4 2 6 8 11 12) in the upper line, played by the flute entering one beat later with the same rhythm but a contrary melodic contour. It is repeated half a bar later (bar 47) as a canon, played by the first and second violins.

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<sup>30</sup> Schoenberg, 'The Orchestral Variations, Op.31', p.30.

**Ex.5.17.**

**(Subsection b: motivic and twelve-note set structure)**

[illegible]

The two versions of the thematic idea, besides having the same rhythmic structure and melodic contour, are further associated through a similar harmonic content arising from the segmentation and partitioning of sets 3 and 4, as shown in Ex.5.18. Both thematic groups are initiated with equivalent harmonic trichords, set-class 3-5; three of the motivic segments in both the upper melodic lines are transpositionally equivalent, while their lower melodies are also related by equivalent segments (for example, set-classes 3-1, 3-4, 3-5, 3-6, 3-8). These motivic associations are particularly obvious since Skalkottas uses identical rhythms in both groups and preserves relative contours.

Ex.5.18.

(Motivic associations within the thematic lines of subsection b)

Skalkottas has now reached the limit of his developmental process. After the intense development of subsection b he reminds the listener of the principal thematic idea, which, however, he restates with different orchestration. He writes that *'the sudden appearance of the first theme in the oboe and viola<sup>31</sup> and its extensive variation constitute the continuation of the double counterpoint and the end of the first part'*. This surprise entry of the motto-like melody, albeit without the 'signal' quality conveyed when played by the horns, initiates subsection a' (bars 54-61). As shown in Ex.5.19,

<sup>31</sup> Skalkottas appears to omit the fact that it is also played in the flute.

the theme in bars 54-56 is followed by set 4 in a similar manner to that of the consequent (bars 7-11), while the motivic development of the subsection continues similarly to that of the theme's second phrase.

**Ex.5.19.**

(Subsection a': opening gesture)

In the second theme, although new twelve-note sets are introduced, Skalkottas does not further extend his motivic developmental technique to produce entirely new

figurations, but uses previously established techniques. Even though the pitch-class and intervallic content of the second theme is different to the first, its contrapuntal construction, based on the juxtaposition of two independent lines, derives from the thematic layout of subsection b. As shown in Ex.5.20, the clarinet plays the lower line of the thematic block, based on set 5; the oboe enters two beats later, playing the upper line based on set 6. Set 7, in its first appearance, is divided between the clarinet,

Ex.5.20.


(Section B: second theme)


65

The musical score for Ex.5.20, Section B: second theme, is a complex orchestral arrangement. It features a variety of instruments including Flutes (1-3), Oboes (1-2), Clarinets (1-2), Bassoon, Fagot (1-2), Contrabassoon, Corni (1-3), Trombe (1-2), Tamburo, Piatti, Violini (1-2), Viola, Violoncello, and Contrabbasso. The score is written in 4/4 time and includes a variety of musical notations such as notes, rests, and dynamic markings. Key features include:

- Flutes (1-3):** Playing a melodic line in the upper register.
- Oboes (1-2):** Entering two beats later, playing a melodic line in the upper register.
- Clarinets (1-2):** Playing a melodic line in the lower register, with circled notes indicating specific thematic elements.
- Bassoon:** Playing a melodic line in the lower register.
- Fagot (1-2):** Playing a melodic line in the lower register.
- Contrabassoon:** Playing a melodic line in the lower register.
- Corni (1-3):** Playing a melodic line in the lower register.
- Trombe (1-2):** Playing a melodic line in the lower register.
- Tamburo:** Playing a rhythmic pattern.
- Piatti:** Playing a rhythmic pattern.
- Violini (1-2):** Playing a melodic line in the upper register.
- Viola:** Playing a melodic line in the upper register.
- Violoncello:** Playing a melodic line in the upper register.
- Contrabbasso:** Playing a melodic line in the lower register.

The score includes various dynamic markings such as *pp*, *p*, *f*, and *sfz*. It also includes performance instructions such as *con sord.* and *subito*. The score is divided into measures, with a large measure number '65' at the top right.

which plays the first two tetrachords as arpeggiated motives , and the bassoon and contrabassoon, who play the last tetrachord as vertical dyads. The arpeggiated rhythmic figure becomes the predominant rhythmic and motivic figuration of this section. Set 8 is divided between bassoon, trombone and basses.

Bars 70-72 demonstrate clearly the developmental technique found throughout this section. The basses play a rhythmic figure, based on set 8 and derived from the continuation of the second theme in the oboe in bar 66; it also combines characteristic features of the motto-like idea of the first theme. The second violin, based on set 5, imitates the arpeggiated motivic figure of the clarinet accompaniment in bars 62-64. The flute melody is based on the first eight pitch-classes of set 7, whose main rhythmic motive  derives from the rhythm of the oboe playing set 6 in bars 62-65 (see Ex.5.21). In the continuation of the section (bars 73-81) both the contrapuntal unfolding of melodic lines, based on sets 5 and 6, and the rhythmic motives, largely crotchet and semiquaver patterns, are stabilized, while the developmental variation arises from the reduction of motivic material within melodic lines, recalling Schoenberg's assertion that:

The unrepeated parts [...] can be omitted without replacement.  
In this case (one) can speak of reduction.<sup>32</sup>

Here, as shown in Ex.5.21, a 'reduction' is first observed in the instrumentation, which is texturally sparse and has the motivic ideas successively distributed between small instrumental families. In bar 76-78ii the oboe and clarinet play, contrapuntally, motives based on the first tetrachords of sets 5 and 6 only. In bar 78 a new melodic gesture is initiated in the first violin, based on order positions 5...10 from set 5.

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<sup>32</sup> Goehr, 'Schoenberg's *Gedanke* Manuscript', p.24.

## Ex.5.21.

(Motivic and twelve-note set structure within subsection a of section B)

The image displays a handwritten musical score for Ex.5.21, which is a subsection of section B. The score is divided into two systems, with measures 70 and 75 marked at the beginning of each system. The instrumentation includes Flute (1 Fl.), Oboe (1 Ob.), Clarinet (1 Cl.), Bassoon (1 Bg.), Horns (1 and 2), Trombones (1 and 2), Trumpets (1 and 2), Violins (1 and 2), Viola (Vla.), Violoncello (V.C.), and Double Bass (C.B.). The score is characterized by complex melodic lines, often featuring sixteenth and thirty-second notes, and is heavily annotated with dynamic markings such as *pp*, *p*, *mf*, and *f*. Performance instructions like *UNIS.* (unison) and *senza sord.* (without mutes) are present. The notation includes various musical symbols such as slurs, ties, and articulation marks, indicating a highly detailed and expressive musical passage.

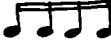
This is immediately followed by motives from set 8, which are juxtaposed with motives from set 5, played by the second violin (see Ex.5.22). This technique of juxtaposing and complementing melodic and rhythmic motives is similar to that used in developmental passages of the first theme.



## Ex.5.22.

(Developmental passage within subsection a)

The cadence in bars 82-84 is characterized by an abrupt textural reduction and motivic liquidation. Here, recalling techniques used in section A, the development ceases at a given point, and is followed by the stabilizing return of the opening motivic and harmonic material, with the two thematic lines, based on sets 5 and 6, played contrapuntally by the first violin and cello.<sup>33</sup>

In subsection b the motivic lines, again based on sets 5 and 6, are presented in double counterpoint with the distinctive semiquaver rhythmic pattern , which derives from the 'rhythmic episode' in bars 38-41 of section A, while the motivic and phrase structure of the passage is comparable to the episodic passage in bars 19-29. The development of the theme '*progresses slowly and steadily up to a point* [bar 95ii], *which is interrupted by the entrance of many and continuous imitations and moves towards a fugato cadence*' (bars 95ii-100ii). The imitations arise largely from the juxtaposition of short segments of a set, played contrapuntally by different instrumental families; for example, in bars 96-99 the horn plays a six-note melody based on order numbers 1-2, 5-6, 9-10 of set 5, while the remaining notes of the set are played by the oboe and clarinet, using two-note motivic figures and an identical rhythm, derived from subsection b of section A (see Ex.5.23). Stretto-like, glissando motives, derived from bars 50-53 of subsection b, are continuously juxtaposed, resulting in a flux of texture

<sup>33</sup> There is a printing error in bar 83. The note E played by the cello, should be Eb (order position 8 of set 6). In the manuscript of the piano reduction, it is stated as Eb. However, in the manuscript of the orchestral score, which is very neatly written, it appears as E. Probably Skalkottas (or a copyist) made a mistake as he was copying this score.

and sound. This contrasts with the previous rhythmically dense passage of continuous semiquavers and punctuated chords.

**Ex.5.23.**

(Fugato cadence to subsection b)

The musical score for Ex.5.23 is a complex orchestral piece. It begins at measure 95, marked with a box. The score is written for a large orchestra, including Flutes (1-3), Oboes (1-2), Clarinets (1-2), Bassoons (1-2), Contrabassoon, Cor Anglais (1-3), Trombones (1-3), Trumpets (1-3), Violins (1-2), Viola, Violoncello, and Double Bass. The score features a variety of musical notations, including notes, rests, slurs, and dynamic markings (p, mf, f). The texture is dense and contrapuntal, with many instruments playing simultaneously. The score ends with a cadence, indicated by a double bar line and a fermata.

The texture gradually thins towards the end of the passage (bars 100-108) as a result of the 'reduction of motive-forms, and liquidation of motival obligations created within

the section'.<sup>34</sup> This is a natural consequence of the previous extensive thematic and motivic development. It also demonstrates one of Skalkottas's characteristic compositional traits, whereby passages of great activity and complexity are resolved and relaxed through the disintegration of musical material. Both lines of the thematic idea, in the bassoon and contrabassoon, make their final appearance and round off the section (bars 105-107).

After the perpetual elaboration of motivic and rhythmic material there is a slow return to the stability of the first theme. Although Skalkottas states that '*the first theme returns back normally without any variation*' it is the motto-like thematic idea in the bass tuba, based on the arpeggiation of the Eb minor triad (Eb-Bb<sup>1</sup>-Eb-Gb), that initiates the recapitulation (bar 109-111), while the initial landmark harmony D-A-E-Bb-Eb-Gb follows, slowly evolving throughout bars 112-115. Skalkottas, having exhausted the developmental process, recapitulates briefly but clearly the main thematic/motivic material of section A. The continuation is restated largely unaltered, without generating new motivic or rhythmic figurations. The cadence to the consequent is immediately followed by the '*reminder of the semiquaver figure in the brass and woodwinds*' (bar 127-129), and leads to the repetition of '*the double counterpoint in the violins and flutes*', without the intervention of the first theme, as happens in the equivalent section of the first part (bars 40-41). With no cadence Skalkottas abruptly introduces what he calls 'the coda' with the motto-like thematic idea, played only by the first violins (bars 135-6) and thus lacking the more intense signal effect of the horns. This idea is linearly followed by a motive based on an unordered presentation of set 3, but retains a similar melodic contour to the previous motive, based on set 1, which is a brief reminder of the motivic development of the thematic idea in section A. This ends with the motive bb-db<sup>1</sup>-gb, which supports melodically the cadential Eb minor triad (bars 139-141). The stability of this closing chordal passage rounds off the formal and textural plan of the *Ouverture*, which starts assertively but, through alternating 'stable' (at the exposition and recurrence of the thematic material) and 'loosely' (in developmental phrases) constructed passages, thus contrasting thematic and textural material, finally fades into a homophonic whisper.

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<sup>34</sup> See Schoenberg, *Fundamentals*, p.209.

## 5. Conclusion

In the *Ouverture* Skalkottas groups and reiterates the twelve-note sets in a distinctive manner which provides harmonic differentiation within the phrase structure of each major section, yet ensures a unifying harmony which reinforces cohesion through the varied repetitions of the different thematic/motivic ideas. He employs twelve-note sets with numerous common and transpositionally or inversionally related segments as a method of organizing the harmonic structure between successive or simultaneous sets. These segments are used as 'motive-forms derived from the basic motive',<sup>35</sup> while a closely-knit web of relationships exists among the sets themselves, providing coherence through the repetition of these 'common smaller parts'.<sup>36</sup>

Additionally, Skalkottas's motivic transformation and development, frequently reminiscent of Schoenberg's developing variation technique, in conjunction with segmental association, is an essential aspect of his compositional process. His technique involves the statement of an initial kernel of motivic, harmonic and rhythmic material: in this movement the motto-like horn melody surrounded by chords, which is followed by another figure that retains enough features of the first to be recognised as its restatement, but with significant changes in other dimensions. As the theme unfolds these changes gradually create new musical configurations which are then subject to further development.

However, Skalkottas circumscribes the extent to which completely new material is created through motivic development, after which he returns to material already produced. The motto-like horn motive returns unchanged both to reinstate the original idea and, simultaneously, to demarcate the theme's ternary form. Within this formal framework Skalkottas's use of developing variation technique alternates between extensive motivic development, generating new and contrasting ideas within a broadly contrapuntal texture, and purely rhythmic passages, characterized by homophony and harmonic stasis; the stability created by the latter counteracts the surrounding developmental passages.

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<sup>35</sup> Schoenberg, *Ibid.*, p.16.

<sup>36</sup> Schoenberg, *The Musical Idea*, p.24.

In the second theme, Skalkottas introduces a new group of twelve-note sets, contrasting thematic/motivic material, a thinner texture and different orchestration. Although the process of motivic development is similar to that of the first theme he does not create completely new motivic and rhythmic configurations, but refers back to the material and techniques already put forward in section A, and recycles them to create further variation, as with, for example, the two-part counterpoint in the main thematic block or the contrasting semiquaver rhythmic passage. This technique again exemplifies Skalkottas's overriding compositional aesthetic, that coherence depends on the '*frequent repetition*' of the motivic and harmonic elements of the 'theme'; however, he does not re-use these figures unaltered, but presents them in new combinations and with new modifications.

In brief, Skalkottas's motivic developmental technique, while being heavily dependent on the manipulation of various twelve-note sets, allows for forward motion and growth, and permits the creation of new and contrasting ideas which, however, are still related to those from which they are derived.

*Ithaka gave you the beautiful journey.  
Without her you wouldn't have set out.  
She has nothing else to give you now.*

(Cavafis, *Ithaka*)

# CONCLUSION

For certain musicians and musicologists Skalkottas remains the forgotten genius of twelve-note composition;<sup>1</sup> for others he is simply one of the undistinguished students of Schoenberg who 'had many pupils besides Berg and Webern but none of comparable stature';<sup>2</sup> for a few he is not even a good composer.<sup>3</sup> A lack of competent performances coupled with inadequate study of his music has ensured that Skalkottas remains a minor figure in the western art music canon, if recognized at all. Despite the efforts of Papaioannou and a few others to 'discover' and promote Skalkottas (often to a position above Schoenberg which he obviously does not deserve), his music has had little influence in either Europe or his native Greece, his compositional methods are only partially understood, and his reputation of being musically 'difficult' remains today. In a recent review of a new recording of his music, the Greek reviewer states that 'the "return" of works by Skalkottas into the recording repertoire is always a challenge to our ears'.<sup>4</sup>

Yet, this 'difficult' music, in all its tonal, atonal and twelve-note idioms, with its immediacy of sound, expressive power and sheer, unbridled energy, is the legacy he left us and, perhaps, the key to an inner self that existed for him in his solitude and his manuscripts. In the midst of his isolation and depression, composition provided him with an escape. His continuous creativity and obsession with this task allowed him to eliminate the external world, and it is tempting to speculate that the passion and energy which seemed so obviously lacking in his everyday persona was transmuted into the ceaseless vitality and intensity of the music itself.

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<sup>1</sup> Papaioannou (in all his articles), Demertzis (in his two major studies), Orga (in his article), Hans Keller ('Nikos Skalkottas: An Original Genius' in *The Listener* 52/1345 (1954), p.1041), and others, such as Alan Walker ('Nikos Skalkottas and the Secret Science' in *The Listener*, 65/1671, (1961)).

<sup>2</sup> Eric Salzman, *Twentieth-Century Music: An Introduction*, third edition (Prentice Hall, Englewood Cliffs, New Jersey), 1988, p.122.

<sup>3</sup> For example, Leonard Burkat ('Orchestral Music' in *Notes* 14 (1957), pp.449-50) and Paul Griffiths ('English Bach Festival' in *The Musical Times* 120 (1979), pp.589-90), among others who have reviewed some of Skalkottas's posthumous performances.

<sup>4</sup> Cited in the Greek musicological periodical *Musicotropies*, 3/4, (1996), pp.110-111 (anonymous reviewer).

Of course, the degree to which a composer's circumstances may be used to explain his music is a contentious issue, and not one I have tried to explore in this study.<sup>5</sup> Here, I have incorporated two subjects - a biographical sketch of Skalkottas and an examination of his twelve-note music - both in their own way incomplete, when, in order to do justice to either, they perhaps should be separated. However, my principal justification for this approach is that both these neglected areas demand attention and, in what I conceive as an introduction both to the man and his twelve-note music, the exclusion of either would be inappropriate. In the biography, although myths, misconceptions, prejudices and inadequacies remain about Skalkottas's life, I have tried to be objective with the information I have recovered, and present a more three-dimensional picture of the composer, perhaps rather more critical and less hagiographic than that found in Papaioannou's version and its various derivatives, yet one which, where possible, incorporates Skalkottas's own voice and conveys the difficulties he experienced in trying to realise his inner musical self. But the largest part of this study comprises detailed analyses of selected works which, although not by themselves exhaustive, are a necessarily prerequisite step for deciphering Skalkottas's compositional processes in his twelve-note compositions.

It is not really appropriate to categorize Skalkottas as belonging to one particular 'school' of composition or another. At the beginning of his compositional career he was part of the European contemporary music scene for a short period, and then only rather marginally as the student of a controversial, though influential figure. After the moderate success he enjoyed in Berlin, albeit largely within the precincts of the Prussian Academy of Fine Arts, his later development occurred in complete isolation from this tradition; yet, because of the hostility he faced in Greece and, in part, because of his own reticence, he never fitted into any of the prevailing Greek musical traditions, and so cannot be comfortably accommodated there either; thus he remains something of an enigmatic figure; more individual than idiosyncratic, isolated rather than truly innovative.

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<sup>5</sup> Samson, considering similar problems in his review of different Chopin biographies, suggests that: 'to deal adequately with composition as a dimension of biography would amount to path-breaking advances in musicology, involving an attempt to theorize the relationship that exists between the composer and the music. It would require an investigation of the mental processes involved in musical composition, as yet little understood'; (Jim Samson, 'Myth and Reality: A Biographical Introduction' in *The Cambridge Companion to Chopin*, ed. Jim Samson (Cambridge University Press, Cambridge), 1992, pp.1-8, p.8).



His musical output is divided by changes in compositional approach and harmonic language. He never entirely abandoned tonal composition, yet, equally, he never considered it entirely representative of his compositional style, and it is ironic that it is his tonal pieces, and particularly his *Greek Dances*, which provided him with some success and posthumous recognition as 'the Greek' composer. His 'serious' works use atonal and, predominantly, twelve-note idioms, derived from Schoenberg's twelve-note practice, and although Skalkottas does use some serial principles I cannot definitively categorize him as a serial composer for the reasons related to the idiosyncrasies of his twelve-note technique, as described in Chapter Two. The twelve-note serial order of the sets appears to be a secondary consideration, controlling the sequence of the sets and intervallic figures at certain structural points, while changing when needed to maintain or create certain motivic figurations (a tendency that characterizes Skalkottas's motivic approach to composition). Clearly here the individual sets of the twelve-note set-group with their pitch-class order are not a *Grundgestalt*, but elements or components of it to be used freely as distinct motives in the traditional sense, recognizable by their perpetual reiteration. A more accurate contextualisation would be to position these works within the province of 'classical' twelve-note music, notwithstanding that they do deviate from Schoenberg's twelve-note principles.

Despite Skalkottas's generally consistent use of his own version of the twelve-note technique, with his distinctive characteristic of using groups of sets, each work dictates its own principles of construction, and appears to be a different piece in the jigsaw of his compositional style. Therefore, as I suggested in the Introduction, this has necessitated a slightly different analytical approach to each piece. However, certain overriding principles underpin the twelve-note compositions I have examined, and, as Bailey points out: 'It is those details that remain consistent from work to work that define a composer's style'.<sup>6</sup> Skalkottas's adherence to tonal modes of construction, and his desire to achieve unity and comprehensibility through continuous motivic repetition and formal synthesis, are the main themes which appear to dominate his approach to twelve-note composition. Such concerns were shared, of course, by Schoenberg, Berg and Webern, each of whom attempted different solutions to these problems which, in turn, gave their music its own distinctiveness. Likewise, it is the

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<sup>6</sup> Bailey, *The Twelve-Note Music of Anton Webern*, p.30.

way Skalkottas deals with these fundamental compositional issues, and not his adoption or adaptation of the twelve-note method, that distinguishes him from Schoenberg and his other followers, and, indeed, from other composers generally.

Skalkottas's twelve-note syntax alone does not convey form to the listener, and, in any case, as has been discussed elsewhere, the principles upon which a piece of twelve-note music is constructed do not necessarily determine the structure in which it is perceived.<sup>7</sup> As already noted, Skalkottas never entirely abandoned tonal composition and this perhaps influenced his twelve-note works, which evidently rely on tonal thinking, manifested in the form of allusive tonal orientation, the employment of tonal centres, tonally reminiscent cadential gestures, and the use of traditional forms. Furthermore, Skalkottas organizes his twelve-note compositions following traditional models in terms of phrasing, rhythmic pattern, the movement of the melodic lines, and harmonic tension and resolution. He uses repetition, variation, delimitation and subdivision to regulate the organization of a piece in its entirety as well as in its smaller units, in a way reminiscent of Schoenberg's teachings;<sup>8</sup> he manipulates his twelve-note pitch-class material and other parameters such as texture, timbre and rhythm to articulate and distinguish between main and subordinate themes, stable and loosely-defined passages, and to delineate transitions, developmental and closing sections. The twelve-note structure forms only a part of this musical organization, particularly where different twelve-note set-groups differentiate separate sections (as for example in the *Allegro* of the Third String Quartet, in the three movements of the Octet and in the *Ouverture* of the First Symphonic Suite, among others). Furthermore, his reinterpretation and, frequently, synthesis of traditional formal prototypes reveals Skalkottas's ongoing attempts to reconcile the traditional with the new harmonic language he choose as representative of his own voice.

Additionally, as part of his motivic organization Skalkottas uses developing variation, which, in conjunction with segmental association, is an essential aspect of his compositional process. Of course, many composers before him, including Schoenberg, used this technique. What is significant in Skalkottas's case, however, is the way he

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<sup>7</sup> For a similar discussion, see Roger Scruton, *The Aesthetics of Music* (Clarendon Press, Oxford), 1997, pp.335-36.

<sup>8</sup> See Schoenberg, *Fundamentals*, p.58.

employs this developmental technique within the twelve-note context, and his modification of traditional approaches to accommodate his twelve-note idiom. The recurrence of the theme or fragments of it, other repeated constructions such as particular harmonic sequences, and the reiteration of common and/or equivalent segments embedded within the various twelve-note sets firstly, help memorability, thus reinforcing relationships and coherence, and secondly, underline the importance of repetition in Skalkottas's compositional technique. It has been an integral component of all his compositions examined so far, notwithstanding that such repetition is always varied. It demonstrates that, for Skalkottas, coherence and comprehensibility arise from *'the frequent repetition of the same harmonic material which give the listener the opportunity to grasp more easily the musical meaning of the work, both harmonic and thematic'*. I consider this precept to be the core of Skalkottas's aesthetic approach to music, a precept which together with the relentless rhythmic impetus of his works, underpins the definitive characteristics of his musical language in all its guises - tonal, atonal, and dodecaphonic.

Finally, I suggest that much work remains to be done, and there is a great deal more to be discovered about Skalkottas's life and music. My hope and aim is that this study precipitates a more informed and analytically thorough approach to Skalkottas's work than has previously been the case, which in turn might result in a wider appreciation of the music itself, an appreciation which I believe to be long overdue.

# ANNOTATED CHRONOLOGICAL CATALOGUE OF SKALKOTTAS'S WORKS

Papaioannou, in his unpublished article "The Society of Skalkottas's Friends" and the Skalkottas Archive' (1994), estimates that Skalkottas composed around 170 works; 70 in Berlin and 100 in Athens. From the Berlin compositions, initially all lost, 11 were found after his death, in friends' possessions and in second-hand shops in Berlin; today only twenty-seven works of this period, including ones whose manuscripts are now lost, can be accounted for. The majority of the Athens compositions survive; the manuscripts had been kept, and some bound, in his sister's house where he stayed until 1945, and in his wife's house where he lived until the end of his life. Many of the manuscripts are undated and, until recently, the only annotated catalogue of Skalkottas's works, presented in an approximate chronological order, was the 'Archive Catalogue' (November 1969); this is written in Greek and is still used for reference. In recent years two other concise lists of works have appeared in English, one given by Thornley in his *Grove* article, and another provided by Margun Music, who are gradually publishing some of Skalkottas's works. Two further lists of works have been compiled: one by Thabard, in French,<sup>1</sup> and another by Demertzis, in Greek.<sup>2</sup> However, there are discrepancies among these catalogues regarding dates of composition and other matters.

The chronological list of works given here arises from a comparative examination of all these sources, and from personal research in the Archive. Wherever there is a difference relating to the year of composition I have noted this and the different sources; but essentially the presentation and chronology of the works largely follows that of the Archive Catalogue. The listing of each work is prefaced with the symbol

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<sup>1</sup> Thabard, *Nikos Skalkottas*.

<sup>2</sup> Demertzis, *Nikos Skalkottas as composer for piano solo*.

A/K (i.e. A/K 1), which indicates the Catalogue number of each work. Dates given as 19..-19.. indicate that the piece was composed during this period; dates given as 19../19.. indicate that at the later date the piece was re-orchestrated or transcribed for a different instrumental group; dates given as (19..)\*(19..) indicate that it is not certain whether the piece was composed during the first date or the second. The letters 'MS' mean manuscript; 'SA' indicates information taken from the Skalkottas Archive Catalogue; 'Margun', information taken from the Margun catalogue; 'Thabard', information taken from Thabard's catalogue; and 'Grove', information from the Grove entry on Skalkottas.

For the titles of his compositions, and other indications within a piece, Skalkottas generally used Greek and German, but also, less frequently, French. Many of the titles are written in two or three languages; e.g. *Quatre études pour piano*, *Vier Etüden für Klavier allein*. Here I have provided titles in English, although I have retained the titles of movements in their original Italian, German or French; when a title appears only in Greek and a translation has not been possible, I have presented the original Greek, but transliterated as latin characters. I have also included, whenever possible, the exact dates of first performances (the ones I could find), or the approximate dates as given in the Archive Catalogue (i.e. year only).

My aim here has been to present an annotated list of Skalkottas's works, which illustrates contradictions existing elsewhere; considerably more information is needed before a complete catalogue, including the exact first performance dates and names of performers, can be compiled.

- 1923-24      **String Quartet**  
A/K 31a  
MS lost.
- 1923-24      **String Trio**  
A/K 40b  
MS lost.
- 1924          ***Greek Suite* for piano solo**  
A/K 79a  
*Allegretto; Andantino; Presto.*  
Margun: listed as lost.  
Grove: dated 1924-25.
- 1924          **Suite for piano solo**  
A/K 79b  
The first two pages of the first movement are missing; *Molto moderato; Shimmy tempo.*  
Grove: dated 1924-25.
- 1924          **Suite for two pianos**  
A/K 79e  
*Tango; Vivace.*  
Grove: dated 1924-25.
- 1924          **Suite for two pianos**  
A/K 79z  
*Presto; Fox trot.*  
Grove: dated 1924-25.
- 1925          **Violin sonata**  
A/K 69  
*Allegro furioso quasi presto; Adagietto; Allegro ritmato; Adagio.*  
First performance: 1954, without precision (SA).
- 1925          **Sonatina for piano**  
A/K 75a  
No further information found about this piece.

- 1927      **Sonatina for piano solo**  
 A/K 75b  
*Allegretto vivace; Siciliano*; the third movement has no tempo indication.  
 First performance: 1966 (SA).
- 1927      ***Fifteen Little Variations* for piano solo**  
 A/K 75c  
 Theme with fifteen variations.  
 First performance: 1960 (SA).
- 1927      **Piece for piano**  
 A/K 75d  
 Only the opening section survives.
- 1928      **First String Quartet**  
 A/K 32  
*Allegro giusto; Andante con variazioni; Allegro ben ritmato e vivace*.  
 First performance: 19 June 1929, Prussian Academy of Fine Arts, Berlin.
- 1929      **First Sonata for violin and piano**  
 A/K 49a  
 Grove: dated 1928.  
 MS lost.
- 1929      **First Sonatina for violin and piano**  
 A/K 46  
*Allegro giusto; Andantino; Allegro molto vivace*. Only the *Andantino* survives.  
 First performance: 19 June 1929, Prussian Academy of Fine Arts, Berlin.
- 1929      **Second Sonatina for violin and piano**  
 A/K 47  
*Allegro; Andante; Allegro vivace*.  
 First performance: 19 June 1929, Prussian Academy of Fine Arts, Berlin.
- 1929      **Concerto for Wind Orchestra**  
 A/K 6  
*Allegro con brio; Andante cantabile; Allegro ben ritmato e molto vivace*. MS lost.  
 Margun: titled: *Concerto Grosso* for orchestra.

First performance: 20 May 1930, Prussian Academy of Fine Arts, Berlin.

1929 ***Easy String Quartet***

A/K 32a

MS lost.

Grove: titled *Easy Music*.

First performance: 27 November 1930, Athens.

1929 ***Second String Quartet***

A/K 33

MS lost.

First performance: 27 November 1930, Athens.

1929 ***Little Suite* for violin and chamber orchestra**

A/K 23

MS lost.

1929 ***'The unknown soldier'* for choir and orchestra**

A/K 90

MS lost.

1929 ***Octet* for fl, cl, bn, tpt, trbn, pf trio**

MS lost.

SA: not included.

This piece is mentioned only in Grove.

1929 ***Little Suite* for violin and small orchestra**

A/K 23

MS lost.

SA: dated (1929)\*(30).

First performance: 6 April 1930, Prussian Academy of Fine Arts, Berlin.

(1929)\*(30) ***Concerto* for violin, piano and chamber orchestra**

A/K 21

MS lost.

Margun: dated 1931.

First performance: 6 April 1930, Prussian Academy of Fine Arts, Berlin.



- 1931      **Octet**  
 A/K 30  
*Allegro moderato; Andante cantabile; Presto.*  
 First performance: 2 June 1931, Prussian Academy of Fine Arts, Berlin.
- 1931      **First Piano Concerto**  
 A/K 16  
*Allegro maestoso; Andante cantabile; Allegro vivace.*  
 Margun: listed as A/K27, the same as the Double Bass Concerto.
- 1932      **'Ali Pasas' for voice and piano**  
 A/K 87
- 1932      **'Lightning in the East' for voice and piano**  
 A/K 88
- 1934-36      **Thirty Six Greek Dances for orchestra**  
 A/K 11  
 Three series of twelve dances each. Reorchestrated in 1948-49.  
 Grove: dated 1931-36.  
 First performance of nine of the *Dances*: 21 January 1934, Athens Conservatoire Orchestra, Dimitris Mitropoulos (cond).  
 First performance of all the *Dances*: 22 May 1988, Radio MEC Orchestra, Rio de Janeiro, Byron Fidetzis (cond).
- 1935      **Third String Quartet**  
 A/K 34  
*Allegro moderato; Andante; Allegro vivace (Rondo).*  
 First performance: 3 July 1965, Oxford, Dartington Quartet.
- 1935      **Second String Trio**  
 A/K 41  
*Moderato; Andante; Presto.*  
 First performance: 20 March 1954, Athens, N. Evelpidi (vl), G. Dounias (vla), A. Vardakis (vlc).
- 1935      **Third Sonatina for violin and piano**  
 A/K 48

*Allegro giusto; Andante; Maestoso.*

First performance: 1956 (SA).

**1935 Fourth Sonatina for violin and piano**

A/K 49

*Moderato; Adagio; Allegro moderato.*

First performance: 1952 (SA).

**1935 First Symphonic Suite for large orchestra**

A/K 3a

*Ouvertüre; Thema con Variazioni; March; Romance; Siciliano-Barcarole; Rondo-Finale.*

First performance: 28 April 1973, London, City of Birmingham Symphony Orchestra, M. Constant (cond).

**1935 Concertino for two pianos and orchestra**

A/K 20

*Allegro; Andante; Allegro giusto.*

First performance: 15 June 1952, Suisse Romande Orchestra, Geneva, Jacqueline Blancard (pn), Jacques Horneffer (pn), Samuel Baud-Bovy (cond).

**1936 Nine Greek Dances for wind orchestra**

A/K 11a

Transcription of nine dances from A/K 11 for wind orchestra: *Epirotikos; Peloponnisiakos; Kalamatianos; Mariori mou; Pedia ke pios to petaxe; Kritikos; Sifneikos; Makedonikos; Enas Aitos.*

Margun: dated 1940-42.

**1936 First Suite for piano solo**

A/K 71

*Prelude - Andante; Serenade - Allegro grazioso; Menuetto - Moderato assai; Finale - Presto.*

First performance: 1969 (SA).

**1936 March of the little soldiers for violin and piano**

A/K 53.

Grove: A/K 53, 54, 55, 56; dated ?1937-38.

First performance: 1957 (SA).

- 1936      **Rondo for violin and piano**  
A/K 54
- 1936      ***Nocturne* for violin and piano**  
A/K 55  
First performance: 1958 (SA).
- 1936      ***Small Choral and Fugue* for violin and piano**  
A/K 56  
First performance: 1958 (SA).
- 1936      **Scherzo for quartet with piano**  
A/K 39  
*Allegro vivace.*  
Grove: dated ?1939-40.  
First performance: 20 March 1954, Athens, N. Evelpidi (vl), S. Tachiatis (vl), G. Dounias (vla), A. Vardakis (vlc), J.G. Papaioannou (pn).
- 1936      **Trio with piano**  
A/K 42  
*Andante; Thema con variazioni - Andantino; Molto vivace.*  
First performance: 1962 (SA).
- 1936-37      ***Ten canons* for piano solo**  
A/K 79  
Four two-voice canons; five three-voice; one four-voice.
- (1937)\*(38)      **Concerto for violoncello and orchestra**  
A/K 26  
MS lost.
- (1937)\*(38)      **Second Piano Concerto**  
A/K 17  
*Allegro molto vivace; Andantino; Allegro moderato.*  
First performance: 12 October 1953, Hamburg, North German Radio Symphony Orchestra, G. Hadjinikos (pn), H. Scherchen (cond).

- 1937-38      **Suite for violoncello and piano**  
A/K 61  
MS lost
- 1938      **'Sometime' for voice and piano**  
A/K 81  
On a poem by J. Stephanou, for soprano or baritone and piano.  
First performance: 1959 (SA).
- 1938      ***Eight Variations on a Greek theme* (Trio with piano)**  
A/K 43  
First performance: 31 March 1950, Athens.
- 1938      ***'The Maiden and Death' (Dance Suite)* for orchestra**  
A/K 12  
First performance: 10 May 1940, Athens State Orchestra, Athens; (second performance 23 March 1947, Athens State Orchestra, Athens).
- 1938      **Concerto for Violin and orchestra**  
A/K 22  
*Molto appassionato; Andante spirito; Allegro vivo vivacissimo.*  
Margun: dated 1937-38.  
First performance: 14 May 1962, North German Radio Symphony Orchestra, Hamburg, T. Varga (vl), Gielen (cond).
- 1938/47      ***Nine Greek Dances* for string quartet**  
A/K 37  
Transcription for string quartet from the orchestral version. Margun: the A/K 37 is given to both i) *Five Greek Dances* for string orchestra (1934-36) and ii) *Five (other) Greek Dances* for string orchestra.  
First performance: 1952 (SA).
- 1939      **Third Concerto for piano, ten winds and percussion**  
A/K 18  
*Moderato; Andante sostenuto; Allegro giocoso.*  
First performance with three different pianists - one for each movement: 9 July 1969, London, English Bach Festival Wind Ensemble, Malcolm Binns (pn), Roger Smalley (pn), Thomas Rajna (pn), G. Hadjinikos (cond). First performance with

one pianist: 24 June 1985, Middelburg (Holland), Xenakis ensemble, Geoffrey Madge (pn), Huub Kerstens (cond).

**1939 Gavotte for violin and piano**

A/K 57

First performance: 25 June 1989, Athens, N. Patrikidou (vl), J.G. Papaioannou (pn).

**1939 Scherzo and Menuetto cantato for violin and piano**

A/K 58

First performance: 25 June 1989, Athens, N. Patrikidou (vl), J.G. Papaioannou (pn).

**1939 'The Doe' for voice and piano**

A/K 86

Grove: dated 1931.

First performance: 1953 (SA).

**1939 Concertino for Oboe and piano accompaniment**

A/K 28

*Allegro giocoso; Pastorale - Andante tranquillo; Rondo - Allegro vivo.* First performance: 28 February 1959, Alexandria, G. Gramlich (ob), P. Guarino (pn). First performance of a violin and piano version: 20 April 1953, Athens, N. Evelpidi (vl), J.G. Papaioannou (pn).

**1939 Concertino for Oboe and chamber orchestra**

A/K 28a

Arranged for chamber orchestra by Gunther Schuller (Margun catalogue).

**(1939)\* 40) Duo for violin and viola**

A/K 45

*Allegro vivo; Andante; Ben ritmato.*

First performance: 20 March 1954, Athens, N. Evelpidi (vl), G. Dounias (vla).

**(1939)\*(40) Concerto for violin, viola and wind orchestra**

A/K 25

*Allegro; Andantino; Allegro vivo.*

In Margun catalogue is dated 1942.

First performance: 17 July 1969, English Bach Festival, London, Radio and Television Orchestra of France, H. Bronschwak (vl), M. Lemoine (vla), M. Constant (cond).

1940 ***Thirty Two Piano Pieces***

A/K 70

1. *Andante religioso*; 2. *Children's dance*; 3. *Short variations on a mountain theme with southern character and impressive dissonances*; 4. *Catastrophe in the jungle- film music*; 5. *Greek folkdance*; 6. *Reverie in the old style*; 7. *Reverie in the new style*; 8. *Little four-part canon*; 9. *Marcia funebre*; 10. *Sonatina*; 11. *Partita*; 12. *Little Serenade*; 13. *Intermezzo*; 14. *Tango*; 15. *Passacaglia*; 16. *Night music*; 17. *The morning serenade of the little maid*; 18. *Foxtrot - The old policeman*; 19. *Fantastic Etude*; 20. *Lullaby*; 21. *Romance - Lied*; 22. *Gavotte*; 23. *Menuetto*; 24. *Italian serenade*; 25. *Ragtime*; 26. *Slow Foxtrot*; 27. *Gallop*; 28. *Blues*; 29. *Rondo Brillante*; 30. *Caprice*; 31. *Waltz*; 32. *Little peasant march*.

First performance of the entire cycle: 19 September 1979, Athens, Geoffrey Madge (pn).

1940 **Second Suite for piano**

A/K 72

*Largo - con fantasia*; *Gavotte - moderato assai*; *Rapsodie - molto moderato*; *March - Allegro*.

First performance: 1961 (SA).

1940 **Second sonata for violin and piano**

A/K 50

*Molto allegro marcato*; *Andantino*; *Maestoso vivace (rondo)*.

First performance: 1954 (SA).

1940 **'The Moon' for voice (soprano) and piano**

A/K 82

Grove: dated 1941-42.

Thabard: dated 1941 or 1942.

1940 **Fourth String Quartet**

A/K 35

*Allegro molto vivace*; *Thema con variazioni - Andante molto espressivo*; *Scherzo Presto*; *Allegro giusto*.

First performance: 13 July 1969, English Bach Festival, London, Parrenin Quartet.

**1940      *Ten Musical Sketches* for string orchestra**

A/K 8

*Sinfonia; Concerto; Passacaglia; Suita; Concertino; Serenata; Ragtime; Notturmo; Capriccio; Rondo.*

First performance: 6 November 1952, Athens, Athens State Symphony Orchestra, W. Goehr (cond).

**1940      *Ten Musical Sketches* for strings (suite for string quartet)**

A/K 38

Transcription for string quartet.

**1940      *Concerto for Double Bass and orchestra***

A/K 27

*Andante (Introduction) allegro; Andantino; Rondo allegro vivo et molto ritmato.*

Grove: dated 1942-43.

Thabard: dated c.1942.

First performance: 27 November 1978, Danish Radio Symphony Orchestra, Klaus Stoll (db), G. Hadjinikos (cond).

**1940-47      *Six Greek Dances* for violin and piano**

A/K 59

Transcription from the A/K 11.

*Arkadikos; Mazohtos; Nisiotikos; Epirotikos; Kleftikos; Kritikos.*

First performance of three of the *Dances*: 1950 (SA).

**1941      *Third Suite* for piano**

A/K 73

*Minuetto; Thema con Variazioni (theme greque populaire); Marcia funebre - Maesto; Finale – Allegro vivace.*

Grove catalogue: dated 1940.

First performance: 1962 (SA).

**1941      *Fourth Suite* for piano**

A/K 74

*Toccata - Vivace; Andantino - Con grazia; Polka - Tempo di polka moderato; Serenade - Allegro moderato.*

Grove: dated 1940.

First performance: 1954 (SA).

- 1941      **Four Studies for piano**  
 A/K 75  
*Andante; Presto; Tempo di Valse; Allegro vivace.*  
 First performance: 8 April 1960, Athens, J.G. Papaioannou (pn).
- 1941      **'I told mother to get me married' for three voice female choir a cappella** (soprano and two altos)  
 A/K 95
- 1941      **'I karagouna' for three voice female choir a cappella**  
 A/K 96
- 1941      **'Lullaby' for choir and guitar accompaniment**  
 A/K 89z
- 1941      **'Sixteen Songs' for alto and piano**  
 (based on poems by Christos Esperas)  
 A/K 80  
*Ideal; Glimmer; Ad apertun libri; Evening; Revelation; Solitude; Spring; Fig tree; Chrysanthemums; Passage; The song of the loom; Farmer; The field of cane; In my garden; Tonight; Autumn.*  
 First performance of the entire cycle: 18 March 1962, London, Noelle Barker (sop), Colin Kingsley (pn).
- 1941-43      **First Quartet for oboe, trumpet, bassoon and piano**  
 A/K 40  
*Moderato assai; Vivace.*  
 Grove: dated 1940-42.  
 First performance: 15 June 1968, Bamberg, Meerwein quartet.
- 1941-43      **Second Quartet for oboe, trumpet, bassoon and piano**  
 A/K 40a  
*Tango; Fox-Trott.*  
 Grove: dated 1940-42.  
 First performance: 15 June 1968, Bamberg, Meerwein quartet.



- 1941-43      **Concertino for trumpet and piano**  
 A/K 68  
*Allegro giusto.*  
 First performance: 1969 (SA).
- 1942      **'Mother don't beat me (The bald-headed man)' for voice (soprano or tenor) and piano**  
 Three different versions. A/K 85, 85a, 85b.  
 Grove and Thabard: dated ? 1937-38.  
 First performance: 20 March 1954, Athens, Loukia Heva (v), J.G. Papaioannou (pn).
- 1942      **Little Suite for string orchestra**  
 A/K 7  
*Allegro; Andante; Allegro vivo.*  
 First performance: 30 August 1953, Zurich, Beromünster Radio Orchestra, E. Schmid (cond).
- 1942-44/46/49 **Second Symphonic Suite for large orchestra**  
 A/K 4  
*Ouverture - Concertante; Toccata; Promenaden - March; Largo Sinfonico; Thema con Variazioni; Perpetuum - mobile (Rondo).*  
 Margun: dated 1942-43.  
 First performance of 1st, 3rd and 4th movements: 31 January 1966, London, BBC Symphony Orchestra, Antal Dorati (cond).
- 1943      **Sonata Concertante for bassoon and piano**  
 A/K 67  
*Allegro molto vivace; Andantino; Presto.*  
 First performance: 20 April 1964, Leeds, W. Waterhouse (bas), G. Hadjinikos (pn).
- 1943/49      **Dance Suite for small orchestra**  
 A/K 15  
 Grove: dated 1948-49.  
 Only the transcription for piano survives.

- 1943      ***Greek Dance in C Minor for orchestra***  
A/K 11c
- 1944/49      ***'With the Spell of May'***  
A/K 1a  
Incidental music for voice, recitative and piano.  
Margun: dated 1943/44, and titled *Mayday Spell*  
Grove: dated 1943-44.
- 1944-45/49      ***'The Return of Ulysses' (Symphony in one movement for large orchestra)***  
A/K 5  
Introduction to an unwritten opera (*Homer*). *Molto adagio*.  
Grove: dated 1942-43; Thabard: 1942; Margun: 1945.  
First performance: 23 June 1969, English Bach Festival, London, London  
Symphony Orchestra, Antal Dorati (cond).
- 1944-45      ***Concerto for two violins and orchestra***  
A/K 24  
*Allegro giocoso; Variations über ein griechisches populäres Lied; Andante*.  
It survives with the piano accompaniment only.
- 1944/48      ***'The night came on, who am I going to see?' (folk song from Roumeli) for voice and piano***  
Transcription of the 4th Picture of A/K 1.  
Several versions:  
i) For five voices a cappella. A/K 91  
ii) For choir with piano accompaniment. A/K 92  
iii) For orchestra and voices. A/K 93  
iv) For three female voices a cappella. A/K 94  
First performance for voice and piano: 1950 (SA).
- 1946      ***Echo for piano solo (kleine tanzstück)***  
A/K 77  
*Allegro moderato*.  
First performance: 1951 (SA)  
Other versions: i) *Echo for orchestra*  
A/K 77a  
First performance: 1951 (SA)

ii) *Echo* for harp (A/K 77b).

- 1946      ***First Little Suite*** for violin and piano  
 A/K 51  
*Tanz prelude; Folk song; Finale (Like a village dance).*  
 First performance: 1950 (SA).
- 1946      ***Five Greek Dances*** for string orchestra  
 A/K 11b  
*Epirotikos; Kritikos; Tsamikos; Arkadikos; Kleftikos.*
- 1946      ***'The Music'*** for voice and piano (based on a poem by D. Chorafas).  
 A/K 89
- 1946      ***'The sandy beach'*** for voice and piano (based on a poem by D. Chorafas).  
 A/K 89a
- 1946 (?)    ***Fairy-Tale***  
 A/K 111  
 Ballet for orchestra based on themes from Bartók, Stravinsky etc.
- 1946-7    ***Three Greek Songs*** for violin and piano  
 A/K 60  
*Griechische Volkslied; Olympos and Kissavos; My daughter go to sleep.*  
 Grove, Thabard and Margun: dated 1945-46.  
 First performance: 1955 (SA).
- 1947      ***Six Greek Dances*** transcription for piano  
 A/K 76  
 Transcription from A/K 11.  
*Kritikos; Epirotikos; Sifneikos; Kleftikos; Thessalikos; Kalamatianos.*  
 First performance of four of the *Dances*: 1958 (SA).
- 1947      ***'I Karagouna'*** for piano solo  
 A/K 78  
*Moderato*  
 First performance: 1951 (SA).

- 1947      ***'The song of the locksmith'***  
 i) transcription for piano solo. A/K 79d  
 ii) For three voice female choir (soprano, and two mezzos) and piano. A/K 97
- 1947      ***'Ta pagana'***  
 A/K 15a  
 i) Ballet for small orchestra, based on themes from Bartók;  
 ii) Second version A/K 110  
 Transcription for piano solo (1939).
- 1947      ***Dance Suite* for small orchestra**  
 A/K 15c  
 Grove: dated 48-49; Thabard dated 1943/49.  
 It is not included in the Margun catalogue.
- (1947)      ***'The old Dimos'* for string quartet**  
 Based on a popular song.  
 A/K 37a  
 In Margun catalogue is dated 1939.
- 1947      **Duo for violin and violoncello (Four Duetti for violin and violoncello)**  
 A/K 44  
*Allegro ordinario un poco agitato; Andante molto espressivo; (Scherzo) molto vivace; Finale (Bauern Tanz Szenen).*  
 Grove: dated 1938.  
 First performance 1967 (SA).
- 1947      ***Classical Symphony* in A for wind orchestra, two harps and lower strings**  
 A/K 9  
*Small introduction in slow rhythm allegro antico; Andante molto espressivo; Allegro molto vivace; Fast and happy - joyful march.*  
 First performance of two middle movements: 1947 (SA).
- 1947      ***Ancient Greek March* for chamber orchestra**  
 A/K 11d
- 1948      ***Henry V***  
 A/K 2

Incidental music for the radio.

MS lost.

- 1948      ***'Procession towards Acherondas'*** for piano solo  
A/K 79c
- 1948      ***Ancient Greek March*** transcription for wind orchestra  
A/K 11e
- 1948      ***Sinfonietta (Kleine Sinfonie)*** in B flat for orchestra  
A/K 10  
*Andante sostenuto; Andante tristesso; (Scherzino) molto vivace; Vivacissimo (Finale).*
- 1948      ***Little Dance Suite (Four Pictures)*** for orchestra  
A/K 13  
*The dance of the harvest - Molto moderato; The dance of the sowing-time - Andante; The grape harvest - Allegro; The wine-press - Molto vivace.*  
In Margun catalogue dates 1948-49.  
First performance: 2 May 1949, Athens, Athens State Symphony Orchestra.
- 1948?      ***The Beauty and the Rose***  
Ballet (themes from Bartók, Stravinsky, W. Neumann).  
This piece is mentioned only in Grove; perhaps is the same as A/K 111.
- 1948/49      ***Bolero*** for cello and piano  
A/K 63  
*Allegro boleriano.*  
Grove: dated 1945; Margun: 1947.  
First performance: 1962 (SA).
- 1948-49      ***Thirty Six Greek Dances***  
Reorchestration of A/K 11
- 1949      ***Concertino in C major*** for piano and orchestra  
A/K 19  
*Allegro giocoso (quasi vivace); Andantino; Molto vivace quasi presto.*  
Grove, Thabard and Margun: dated 1948.

- 1949      **Second Little Suite for violin and piano**  
 A/K 52  
*Poco lente; Andante; Allegro vivace.*  
 First performance: 20 April 1953, Athens, N. Evelpidi (vl), J.G. Papaioannou (pn).
- 1949      ***Largo* for cello and piano**  
 A/K 66  
 Grove: dated 1941-42; Thabard: 1941.  
 First performance: 21 January 1954, Athens, E. Papastavrou (vlc), J.G. Papaioannou (pn).
- 1949      ***Little Serenata* for cello and piano**  
 A/K 64  
 Grove: dated 1945.  
 First performance: 21 January 1954, Athens, E. Papastavrou (vlc), J.G. Papaioannou (pn).
- 1949      **Sonatina for cello and piano**  
 A/K 62  
*Allegro moderato; Andante; Allegro molto vivace.*  
 First performance 1957 (SA).
- 1949      ***Tender Melody* for cello and piano**  
 A/K 65  
 First performance: 21 January 1954, Athens, E. Papastavrou (vlc), J.G. Papaioannou (pn).
- 1949      ***Characteristic piece* for xylophone solo and orchestra**  
 in C Major ('*Nocturnal Amusement*')  
 A/K 29  
*Molto Allegro.*  
 Grove: titled Nocturne – Divertimento.
- 1949      **'*The sea*' transcription for two pianos**  
 A/K 14  
 Originally Symphonic Suite for orchestra and ballet in ten pictures and one Overture. *Introduction; On the seashore; The dance of the waves; The net; The little fishes; The dolphins; Nocturne - Tranquillity; Preparation of the mermaid;*

*The dance of the mermaid; From the fairytale of Alexandros the Great; Finale -  
The hymn to the sea.*

First performance of three movements: 1951 (SA).

1949 *'The Return of Ulysses'* transcription for two pianos

A/K 5a

Grove: dated 1943-44; Margun: 1942-43.

1949 *'With the Spell of May'*

A/K 1.

Transcription for orchestra, singer (soprano), choir, recitative, folk dance, and ballet.

MS lost.

First performance of a section: 1951, Vienna (SA).

First performance of the entire piece: 30 May 1961, London, A. Mandikian (sop),  
M. Leighton, G. Barker, S. Kerchies (speakers), London Philharmonic Orchestra,  
J. Pritchard (cond).

*And if you find her poor, Ithaka hasn't deceived you.  
Wise as you have become, with so much experience,  
you'll have already understood by now what these Ithakas mean.*

*(Cavafis, Ithaka)*



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